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DVOŘÁK

Op 104

Cello-Concerto

b minor – si mineur – h moll

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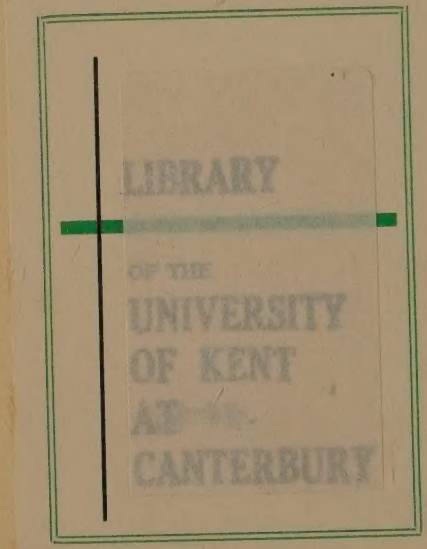

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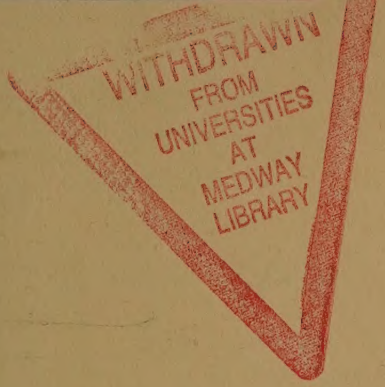

Edition Eulenburg

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CONCERTO

B minor

for

Violoncello and Orchestra

by

ANTONIN DVOŘÁK

Op. 104

First performed 19th March 1896 in London
by Leo Stern

Foreword by A. E. Cherbuliez

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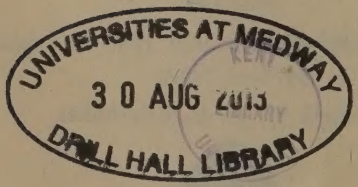

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Introduction to Concerto for Cello.

Smetana (1824—1884) and Dvořák (1841—1904) are the founders of national Czech music as a school in the 19th century. Both had a profound liking for the opera as the most characteristic form of the romantic national style. Smetana created vigorous and lasting national Czech operas and even his "Bartered Bride" has become the peasant opera par excellence for the whole musical world. On the other hand none of Dvořák's eleven operas had a lasting success. This is one of the proofs for Dvořák's talent for absolute, i. e. instrumental music, which Brahms always defended so strongly. But all the same in his works one can find many proofs of talent for the lyric-poetical, the oratoric-choral and the dramatic-programatic.

The special character of Dvořák's instrumental style is marked by the deeply rooted relation to the music of his people together with the studied form of classical music. The Czech village and the constructive spirit of the Beethoven Sonata are the latent poles of Dvořák's inspiration. The natural musician of the people is here closely connected with the artist of form of nearly classical severity. Therefore it was possible for Dvořák to create a significant and imposing basis to the Czech music under the influence of the conscious national revival (after having again and again shown proof of its original native talent during the centuries, which was of great value to European music) not only with works for Chamber Music, but also with Concertos for instruments as well as symphonies, overtures, etc.

Dvořák composed eight works for violin, piano and cello with orchestral accompaniment, among that number is one Concerto for Piano, one for Violin and there are two Concertos for Cello. The first Concerto for Cello (with no opus number) is an early work of the year 1865.

Thirty years later Dvořák composed the famous Concerto for Cello in b-minor, op. 104. He

Úvod ke koncertu pro violoncello.

Smetana (1824—1884) a Dvořák (1841—1904) jsou zakladatelé české národní hudby 19. století. Oba vřele milovali operu, nejvýznamnější formu romantických národních slohů. Smetana vytvořil svými zpěvohrami silně životné české opery a svou „Prodanou nevěstou" stanovil také mimo hranice své užší vlasti ideál venkovské lidové opery. Naproti tomu nebylo dopřáno žádné z jedenácti Dvořákových oper dožíti se trvalého úspěchu. To je zároveň důkazem o převaze nadání k absolutní, resp. instrumentální hudbě u Dvořáka, pro niž se jak známo také Brahms vždy účinně zasazoval. A přece shledáváme ve skladbách Dvořákových četné lyricko-poetické, oratorně-sborové a dramaticky-programové ukázky talentu.

Zvláštní ráz Dvořákova instrumentálního slohu jeví se spojením hluboce zakořeněného poměru k pokladu lidové hudby a vědomého studia forem klasické hudby. Česká vesnice a konstruktivní duch Beethovenovy sonaty jsou skryté zdroje Dvořákovy inspirace a tvorby. Přirozený a plnokrevný hudebník pojí se u něho s formálním umělcem skoro klasické přísnosti. Tím bylo Dvořákovi dáno, aby vytvořil české hudbě ve znamení jejího vědomého národního obrození (ježto tato již během staletí vždy znovu podávala důkazy obzvláštního nadání, které bylo celé evropské hudbě ku prospěchu) nejen komorní díla, nýbrž též instrumentální koncerty vedle symfonií, ouvertur atd. jako důležitý základ velkého formátu. Pro housle, klavír a violoncello napsal Dvořák osm skladeb s průvodem orchestru, z toho jeden klavírní, jeden houslový a dva violoncellové koncerty.

První koncert pro violoncello (bez opusového označení) je práce z mládí z roku 1865. O třicet let později vytvořil Dvořák slavný koncert pro violoncello h-moll, dílo 104. Zatím se stal světoznámým mistrem, především též svými zájezdy k anglickým hudebním festivalům (od r. 1884). Když mu bylo padesát let, získala jej Amerika. Soukromá národní konservatoř v New Yorku na-

Vorwort zum Cellokonzert.

Smetana (1824—1884) und Dvořák (1841—1904) sind die Begründer der national-tschechischen Tonschule des 19. Jahrhunderts. Beide waren von tiefer Liebe zur Oper, der kennzeichnendsten Form der romantischen National-stile, erfüllt. Smetana schuf mit seinen Bühnenwerken lebenskräftige tschechische Nationalopern und mit der „Verkauften Braut" auch ausserhalb seiner engeren Heimat das Ideal einer bäuerlichen Volksoper. Hingegen war keiner der elf Opern Dvořáks ein dauernder Erfolg beschieden. Dies ist mit ein Beweis für das Ueberwiegen der Begabung zur absoluten, d. h. zur instrumentalen Musik bei Dvořák, für welche sich bekanntlich auch Brahms stets tatkräftig einsetzte. Dennoch finden sich in Dvořáks Werken zahlreiche lyrisch-poetische, oratorisch-chorische und dramatisch-programmatische Talentproben.

Der besondere Charakter des Dvořák'schen Instrumentalstiles ist durch die Verbindung eines tiefverwurzelten Verhältnisses zum einheimischen Volksmusikgut mit dem bewussten Studium der Form der klassischen Musik gekennzeichnet. Das tschechische Dorf und der konstruktive Geist der Beethoven'schen Sonate sind die latenten Pole von Dvořáks Inspiration und Gestaltung. Der naturhafte Vollblutmusikant verbindet sich bei ihm eng mit dem Formkünstler von fast klassischer Strenge. Dadurch war es Dvořák gegeben, der tschechischen Musik im Zeichen ihrer bewussten nationalen Erneuerung (nachdem sie schon seit Jahrhunderten immer wieder Proben ursprünglicher Begabung gegeben hatte, die der gesamten europäischen Musik zugute gekommen waren) nicht nur mit Kammermusikwerken, sondern auch mit seinen Instrumentalkonzerten, neben Sinfonien, Ouvertüren usw. eine bedeutsame grossformatige Grundlage zu schaffen. Für Violine, Klavier und Violoncell schrieb Dvořák acht orchesterbegleitete Werke, darunter ein Klavierkonzert, ein Violinkonzert und zwei Violoncellkonzerte.

Das erste Cellokonzert (ohne Opuszahl) ist eine Jugendarbeit von 1865. Dreissig Jahre später

had already become a world-famous musician, especially through the Music Festivals in England (since 1884). When Dvořák was fifty years old he was called to America and in 1901 the Private National Conservatory in New York offered him the post of director at excellent terms, which he held for three years.

He began the Concerto for Cello on November 8th 1894 and he finished it in February 1895 and in June of the same year he revised the Finale. The eminent cellist, Hanuš Wihan, with whom Dvořák made a successful concert tour from 1891 to 1892, may have inspired this composition. It belongs to Dvořák's so-called "American Compositions" together with the Symphony "From the New World", the opp. for Chamber Music 96—98 and others. It is said that these compositions contain themes out of the folksongs of the Red Indians and the Southern States Negroes. But in 1900, in a letter to his compatriot Oscar Nebdal, Dvořák describes this rumour as "a lie", adding that he composed these themes under the spiritual influence of these folksongs.

Unmistakably there is some connection in rhythm and melody between the American and Czech-Slavic folkmusic. In the Concerto for Instruments he also understood to perfection to combine organically these American elements with his own characteristic ones. The literature for Concertos with Cello is not so rich as that for Violin, so that Dvořák's Concerto for Cello in b-minor in three movements, beautiful composition, especially for solists, is a welcome enlargement of the Cellists repertoire. With its melodious and harmonic construction it is still today an adornment for any programme of symphony concerts in the Old and the New World.

The first movement shows that classic-romantic style of the Sonata, such as in Chopin's works. The "reprise" starts immediately with the second (melodical) theme (bar 271) now in b-major.

The exposition of these themes in three sections is first played by the orchestra (bars 1—56, 57—74, bar 86) and is then repeated with many modifica-

bídla mu za skvělých podmínek místo ředitele. Po tři roky tam Dvořák působil. Počal psáti koncert 8. listopadu 1894, dokončil jej v únoru 1895 a přepracoval v červnu téhož roku Finale. Známenitý violoncellista Hanuš Wihan, s nímž Dvořák v letech 1891/1892 podnikal úspěšné koncertní zájezdy, patrně jej inspiroval k této skladbě. Patří k „americkým" dílům Dvořákovým (se symfonií „Z Nového světa" kormorními skladbami op. 96—98 a j.), o nichž se rádo říká, že v nich bylo použito themat lidové hudby indiánů a amerických černochů z jižních států. Dvořák označuje to v r. 1900 v jednom z dopisů svému krajanu Oskaru Nedbalovi jako „lež". Psal prý jen „v duchu těchto amerických písní". Jisté melodické a rytmické styčné body těchto písní s československou lidovou hudbou jsou ostatně zřejmé. Také v instrumentálním koncertě dovedl Dvořák mistrně spojiti tyto prvky s jeho vlastní charakteristickým hudebním výrazem. Koncertní literatura pro violoncello kvalitativně ne tak bohatá jako houslová jest obohacena třívětým h-moll koncertem Dvořákovým o skvělé, solisticky vděčné, zvukově i harmonicky barvité, formálně jasně vystavené dílo, jež dodnes zůstalo ozdobou programů symfonických koncertů starého i nového světa.

Část prvá je psána v oné klasicko-romantické sonatové formě, jevící se také v na př. v Chopinových podobných skladbách: reprisa začíná hned druhým (zpěvným) thematem (T. 271, nyní v H-dur). Exposici themat (ve třech formách písňových) přednáší nejprve orchestr (T. 1—56, T. 57—74, T. 86), pak snad nikoli bez vlivu Brahmse a Čajkovského ji opakuje (T. 87—139, T. 140—157. T. 158—202). Provedení (poněkud romanticky „znejasněno") zpracovává především prvé thema (T. 203—270) s bohatými modulačními obraty.

Adagio v g-dur jeví spíše vlídně vroucí než vášnivě hluboký ráz a plyne v přehledné třídílné písňové formě (T. 1—38, 39—94, 95—106). Citát písně z vlastního díla 82 (píseň s klavírním průvodem „Kéž duch můj sám" z r. 1888) propůjčuje této části ráz touhy po domově.

Finale je psáno ve formě rondové a počíná národně zabar-

schuf Dvořák das berühmte Cellokonzert in h-moll op. 104. Unterdessen war er ein weltbekannter Meister, vor allem auch durch englische Musikfeste (seit 1884) geworden. Als er fünfzig Jahre alt war, holte ihn Amerika. Das private Nationalkonservatorium in New York bot ihm 1902 unter glänzenden Bedingungen den Posten des Direktors an. Drei Jahre wirkte Dvořák dort.

Das Konzert begann er am 8. November 1894, beendete es im Februar 1895 und arbeitete im Juni des Jahres das Finale um. Der vortreffliche Cellist Hanuš Wihan, mit dem Dvořák 1891/92 eine erfolgreiche Konzertreise durchgeführt hatte, regte möglicherweise die Komposition an. Sie gehört zu den „amerikanischen" Werken Dvořáks (mit der Sinfonie „Aus der Neuen Welt", den Kammermusikwerken op. 96—98 u. a. m.), denen man gerne nachsagt, dass sie Themen der Volksmusik der amerikanischen Indianer und Südstaatenneger verwenden. Dvořák bezeichnet aber 1900 dies in einem Briefe an seinen Landsmann Oskar Nedbal als „eine Lüge"; er habe nur „im Geiste dieser amerikanischen Lieder geschrieben".

Gewisse melodische und rhythmische Berührungspunkte letzterer mit der tschechisch-slawischen Volksmusik sind übrigens unverkennbar. Auch im Instrumentalkonzert verstand es Dvořák meisterhaft, diese Elemente mit seiner eigenen charakteristischen Tonsprache organisch zu verbinden. Die Konzertliteratur für Cello, an sich nicht so reich wie diejenige für Violine, ist durch das dreisätzige h-moll Konzert Dvořáks um ein prächtiges, solistisch dankbares, klanglich und harmonisch farbiges, formal klar aufgebautes Werk bereichert worden, das bis heute eine Zierde der Programme der Sinfoniekonzerte der Alten und Neuen Welt geblieben ist.

Der erste Satz zeigt jene klassisch-romantische Sonatenform, die sich z. B. auch in Chopins einschlägigen Werken zeigt: Die Reprise beginnt sogleich mit dem 2. (Gesangs-) Thema (T. 271) nun in h-dur. Die Themenexposition (in drei Formgliedern) wird erst vom Orchester (T. 1—56, 57—74, 86) vorgetragen, dann — vielleicht nicht unbeeinflusst vom Beispiel Brahms' und Tschaikowsky's —

tions by the soloist, presumably influenced by the examples of Brahms and Tschaikowsky (bars 87–139, 140–157, 158–202). The development section is somewhat romantically vague and full of richly modulated phrases, especially the first theme (bars 203 to 270).

In the Adagio movement in g-major there are heartfelt and ardently deep features and the movement runs as a three-part song (bars 1–38, 39–94, 95–106). A melody out of Dvořák's own piano song (op. 82) "Let me wander alone with my Dreams" gives the Adagio movement a deep feeling of nostalgia.

The Finale is a rondo and begins with a theme strongly marked and coloured with national rhythm (bar 33). The first lyrical Intermezzo (bar 143) is developed on a broad line, and so is the second one (bar 281) which is modulating to b-major. The third and last return of the principal theme is also in b-major (bar 385) and having become impressive through the broadened tempo (bars 449 and 497) it forms a beautiful concluding verse to the whole Concerto.

Zurich, April 1946.

Prof. Dr. A. E. Cherbuliez.

veným, rytmicky jadrným thematem (T. 33). První lyrické intermezzo (T. 143) rozvíjí se široce, rovněž tak druhé (T. 281), jež moduluje až do h-dur. V této tónině zustává též třetí a poslední návrat hlavního thematu (T. 385), které rozšířenějším tempem (T. 449 a 497) stává se výrazným citupným závěrem celého díla.

Curych, Duben 1946.

Prof. Dr. A. E. Cherbuliez.

mit reichen solistischen Umspielungen wiederholt (T. 87—139, 140—157, 158—202). Die Durchführung (etwas romantisch „verunklart") verarbeitet vor allem das 1. Thema (T. 203–270) mit reichen modulatorischen Wendungen.

Das Adagio in g-dur zeigt eher freundlich-innige, als leidenschaftlich-tiefe Züge und verläuft in übersichtlich dreiteiliger Liedform (T. 1—38, 39—94, 95—106). Ein Liedzitat aus dem eigenen op. 82 (Klavierlied „Lass mich allein in meinen Träumen gehn", 1888) verleiht dem Satz Heimwehcharakter.

Das Finale hat Rondoform und beginnt mit einem national gefärbten, rhythmisch prägnanten Thema (T. 33). Das erste lyrische Intermezzo (T. 143) wird breit entwickelt, ebenso das zweite (T. 281), das bis h-dur moduliert. In dieser Tonart ist auch die dritte und letzte Wiederkehr des Hauptthemas gehalten (T. 385), die durch das verbreiterte Tempo (T. 449 und 497) zu einem ausdrucksvollen, gefühlserfüllten Abgesang des ganzen Werkes wird.

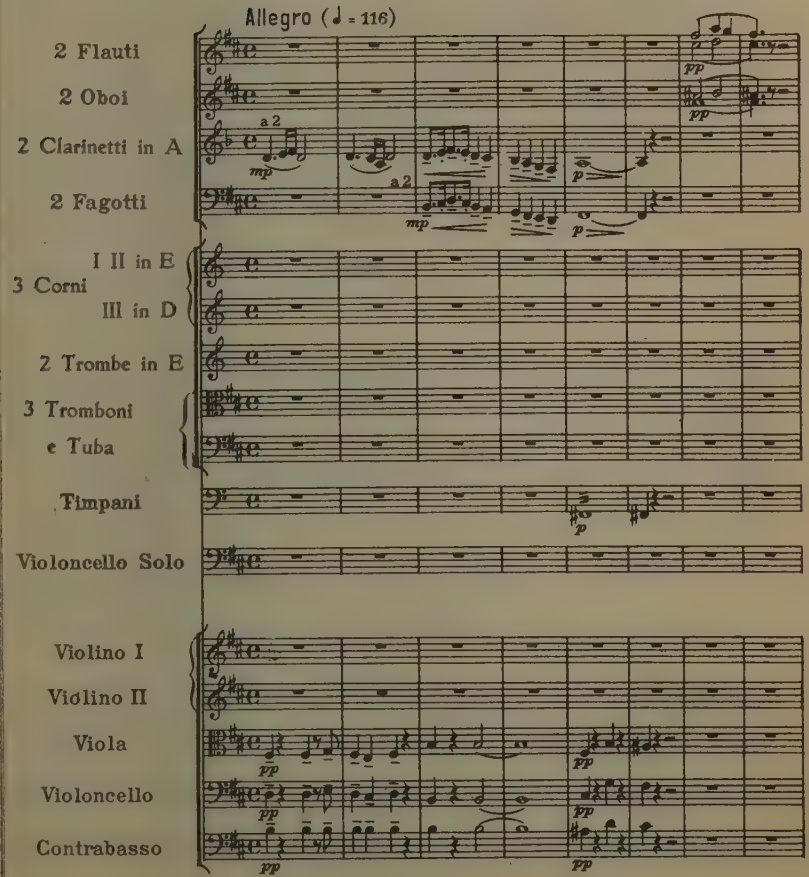
Zürich, April 1946.

Prof. Dr. Antoine-E. Cherbuliez.

Cello Concerto

I

Antonin Dvořák, Op. 104
1841 - 1904



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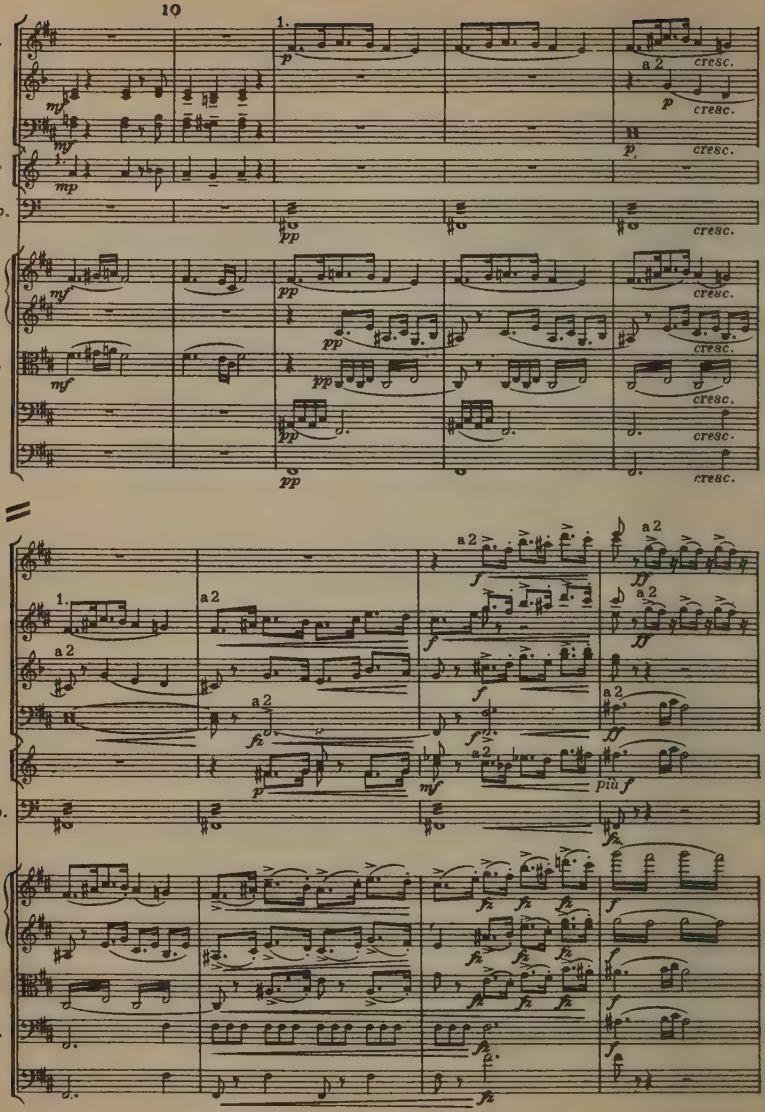
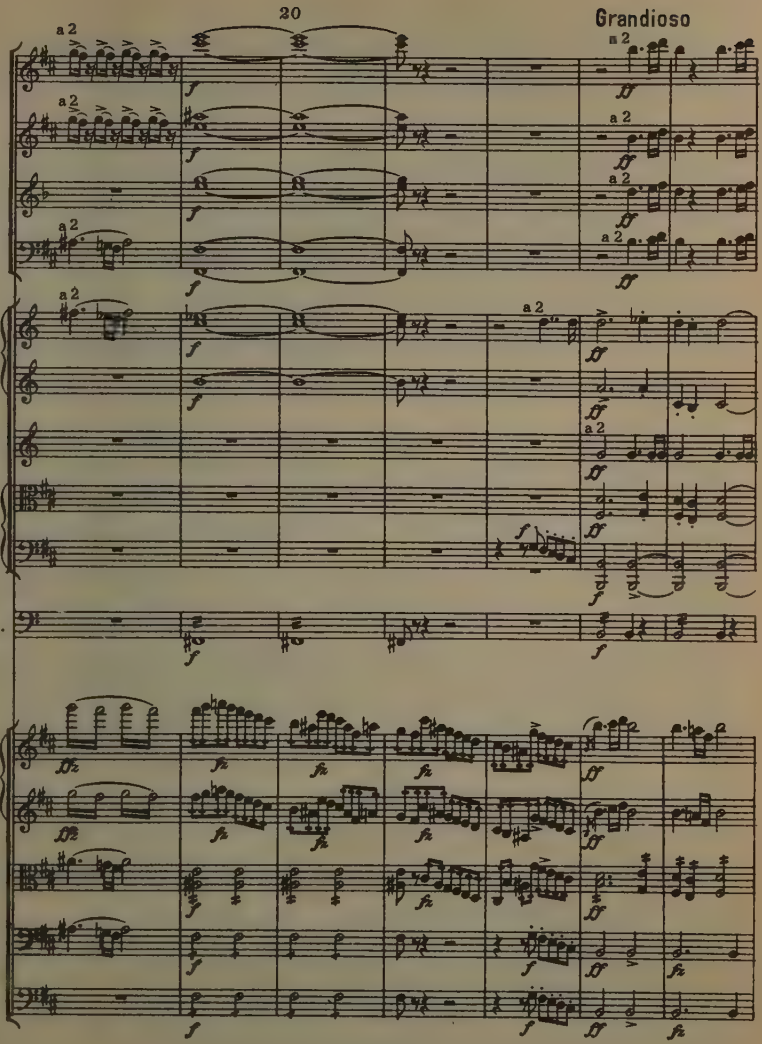
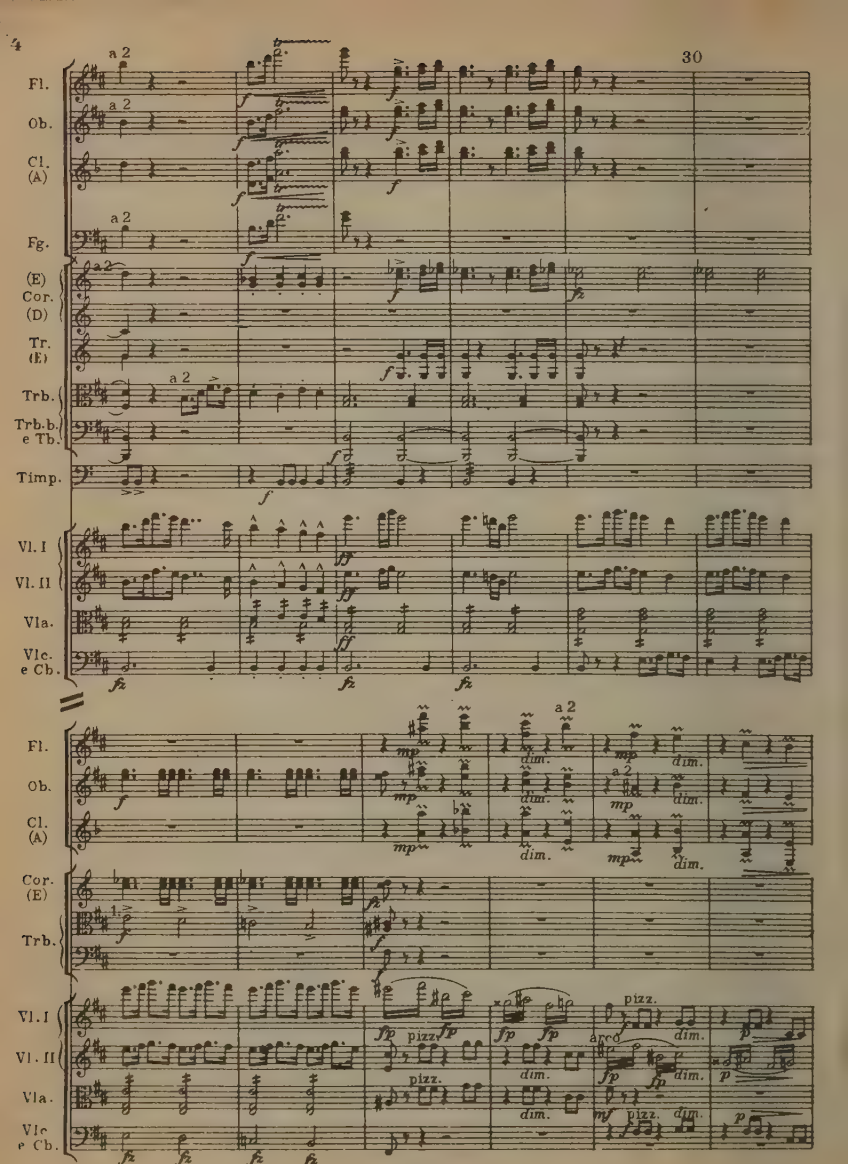

10
Ob.
Cl. (A)
Fg.
Cor. (E)
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
Fl.
a 2
cresc.
più f


20
Grandioso
Fl.
Ob.
Cl. (A)
Fg.
(E) Cor.
(D)
Tr. (E)
Trb.
Trb.b. e Tb.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 2


30
Fl.
Ob.
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(E) Cor. (D)
Tr. (E)
Trb.
Trb.b. e Tb.
Timp.
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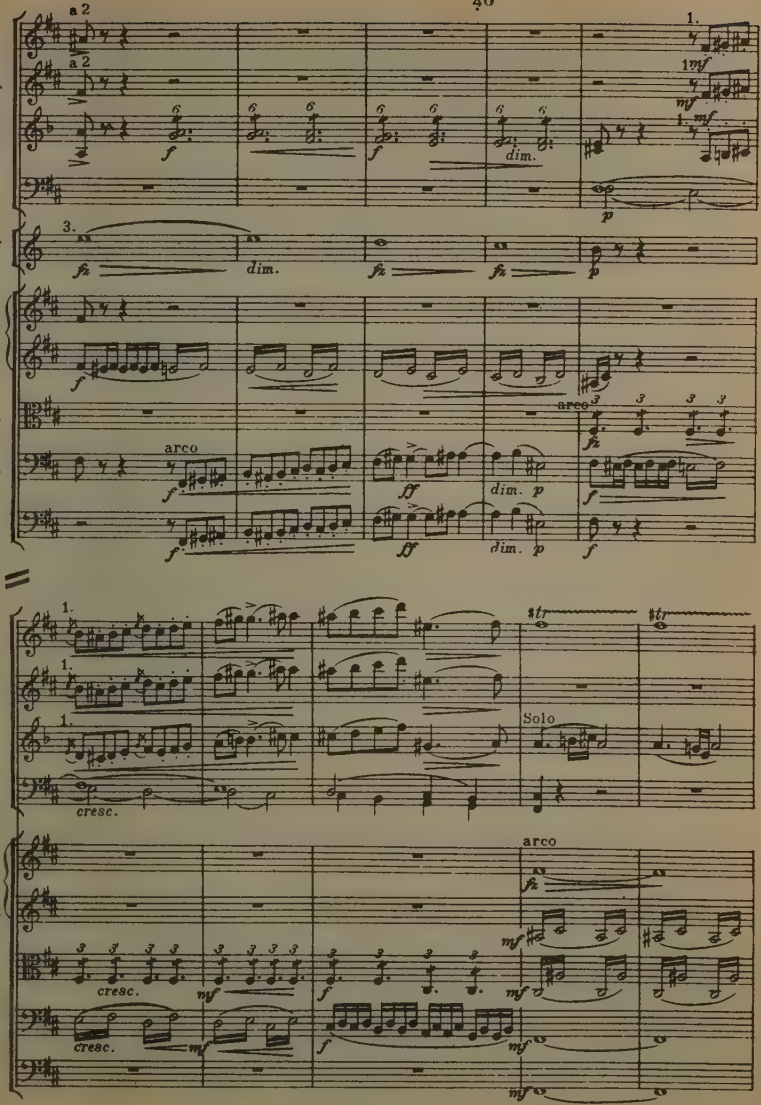
Vl. II
Vla.
Vlc. e Cb.
a 2
pizz.
arco


Fl.
Ob.
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Fg.
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Vl. I
Vl. II
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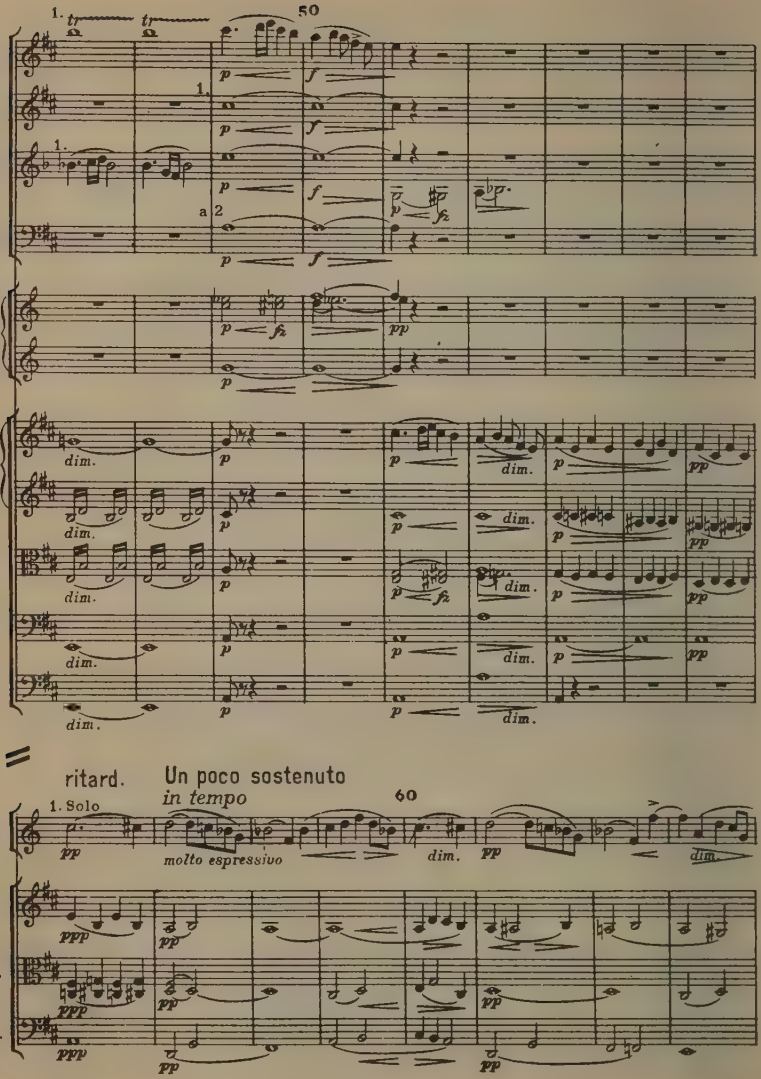
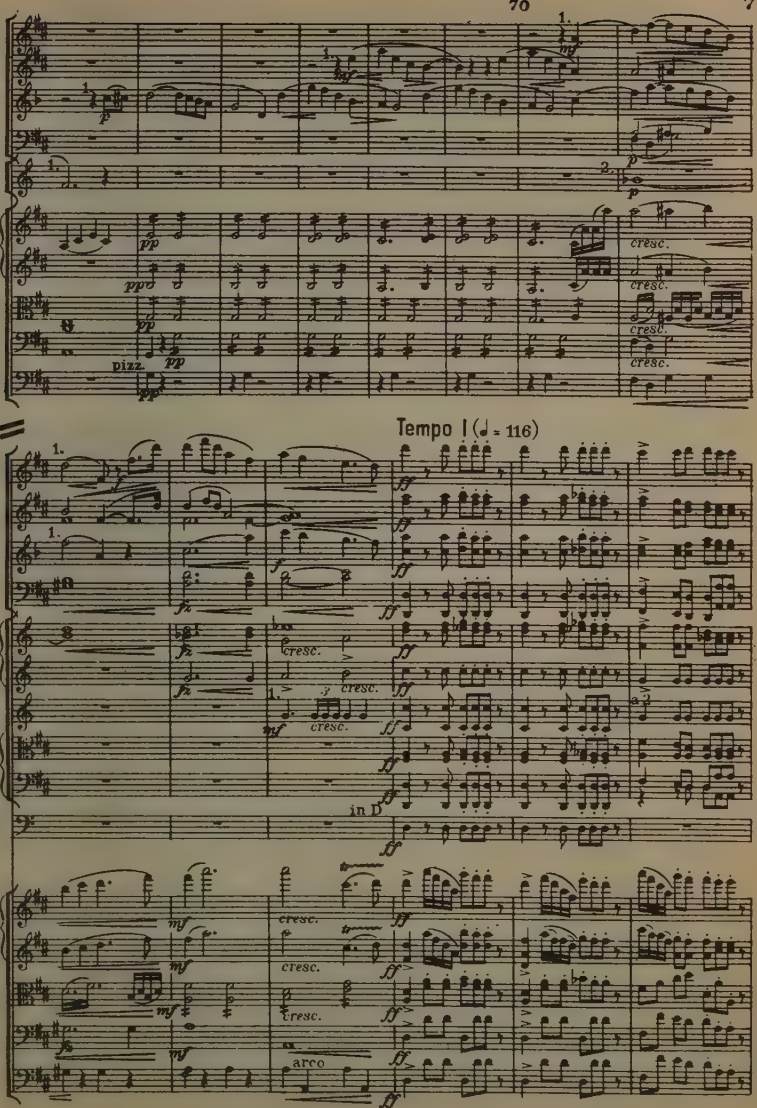
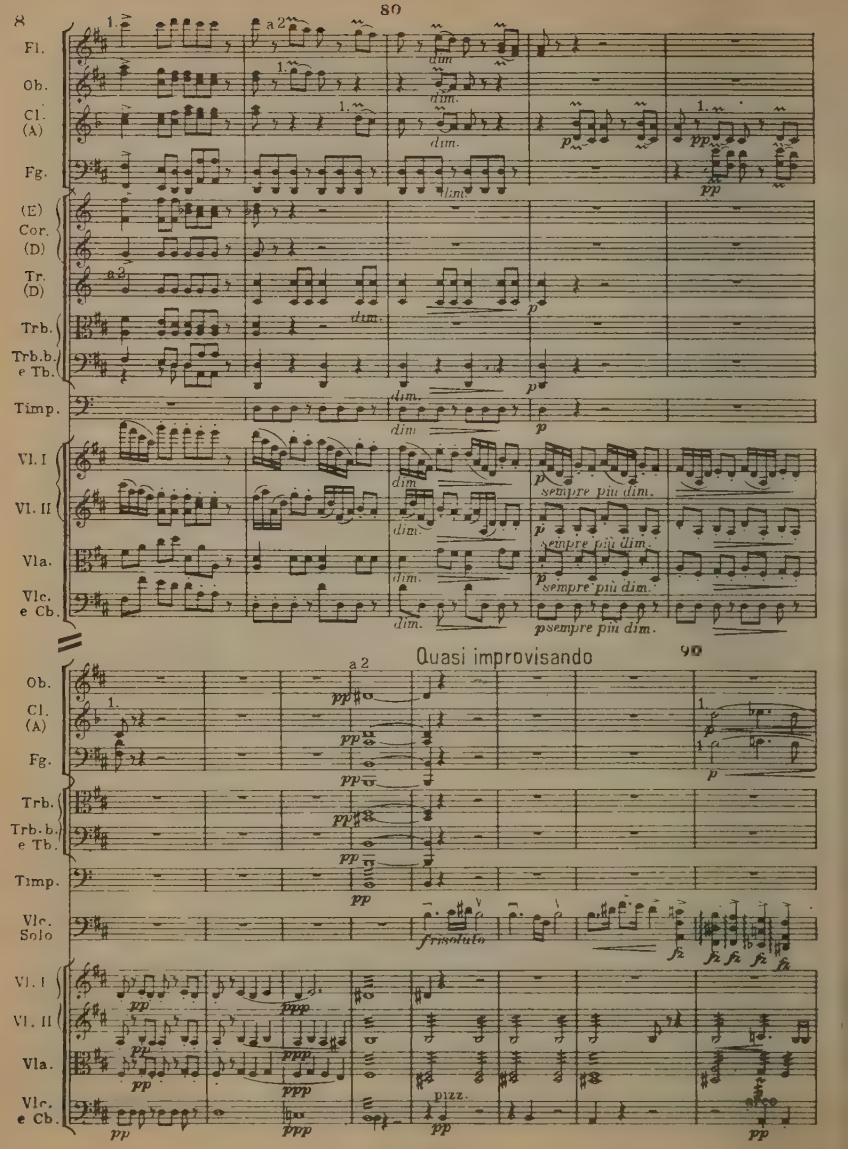
Vlc.
Cb.
a 2
arco
dim.
cresc.
Solo
tr


50
Fl.
Ob.
Cl. (A)
Fg.
(E)
Cor.
(D)
Vl. I
Vl. II
Vla.
Vlc.
Cb.
dim.
ritard.
Un poco sostenuto
in tempo
60
1. Solo
molto espressivo


Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Vl. I
Vl. II
Vla.
Vlc.
Cb.
pizz.
cresc.
Tempo I (♩ = 116)
(D)
Tr. (D)
Trb.
Trb.b. e Tb.
Timp
in D
arco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Tr. (D)
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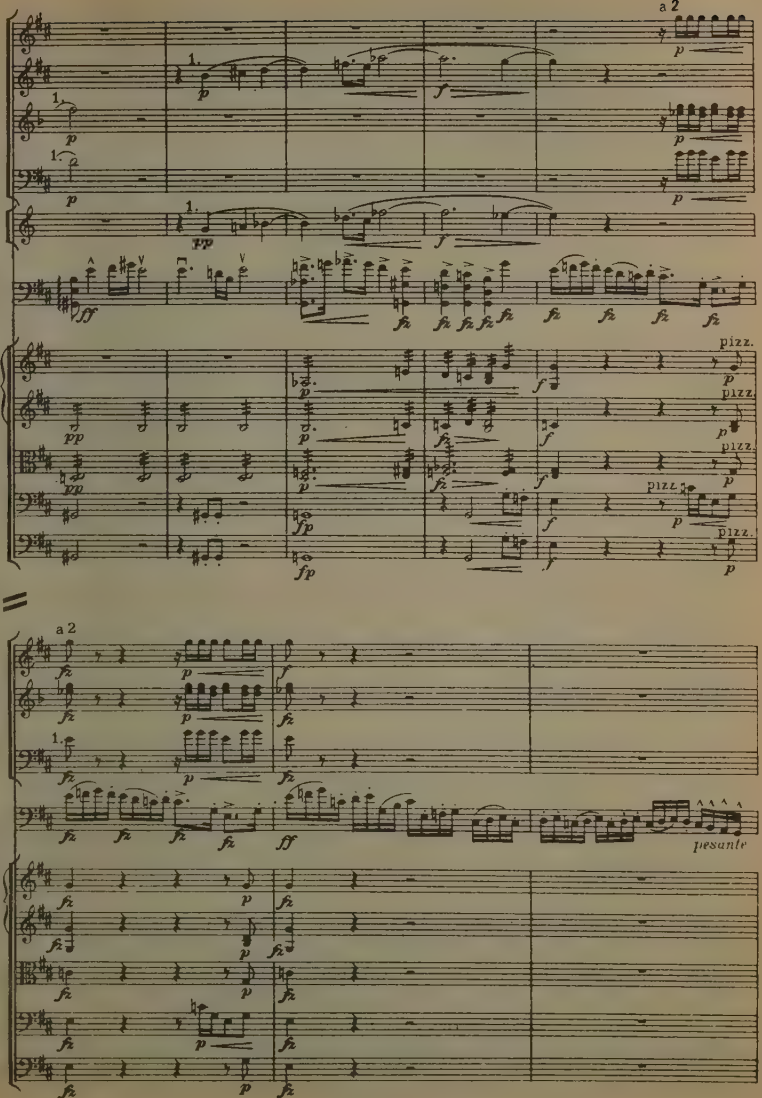
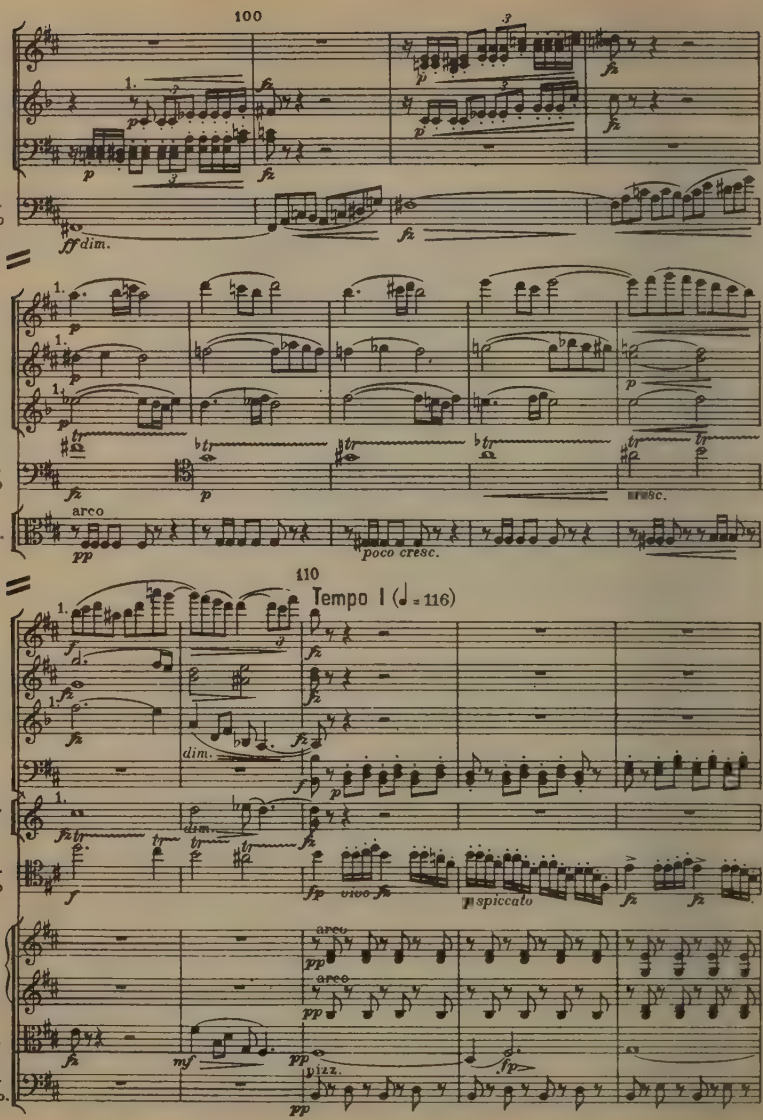
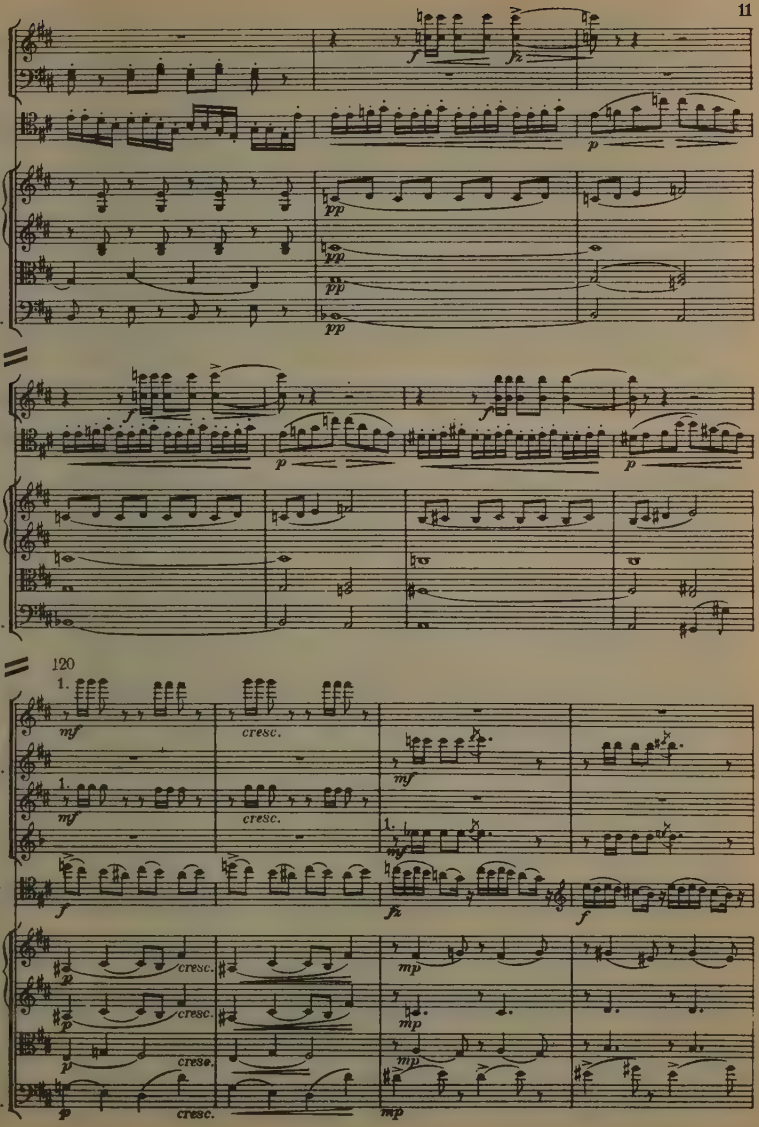
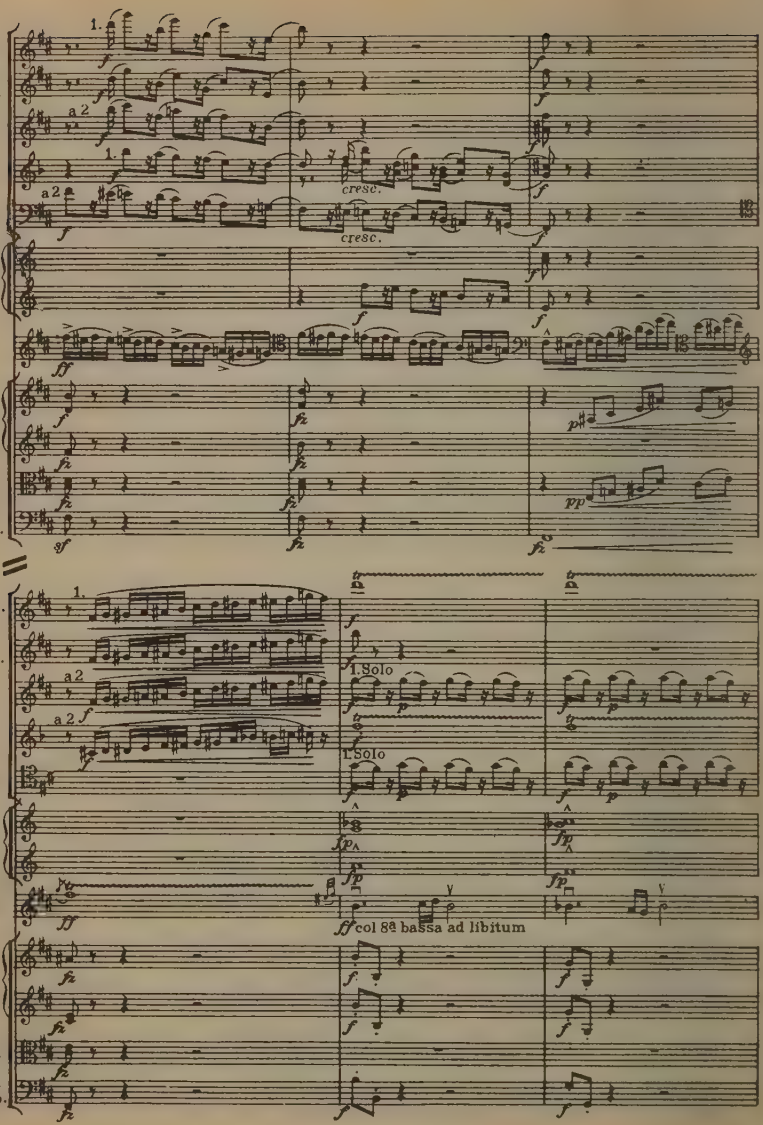
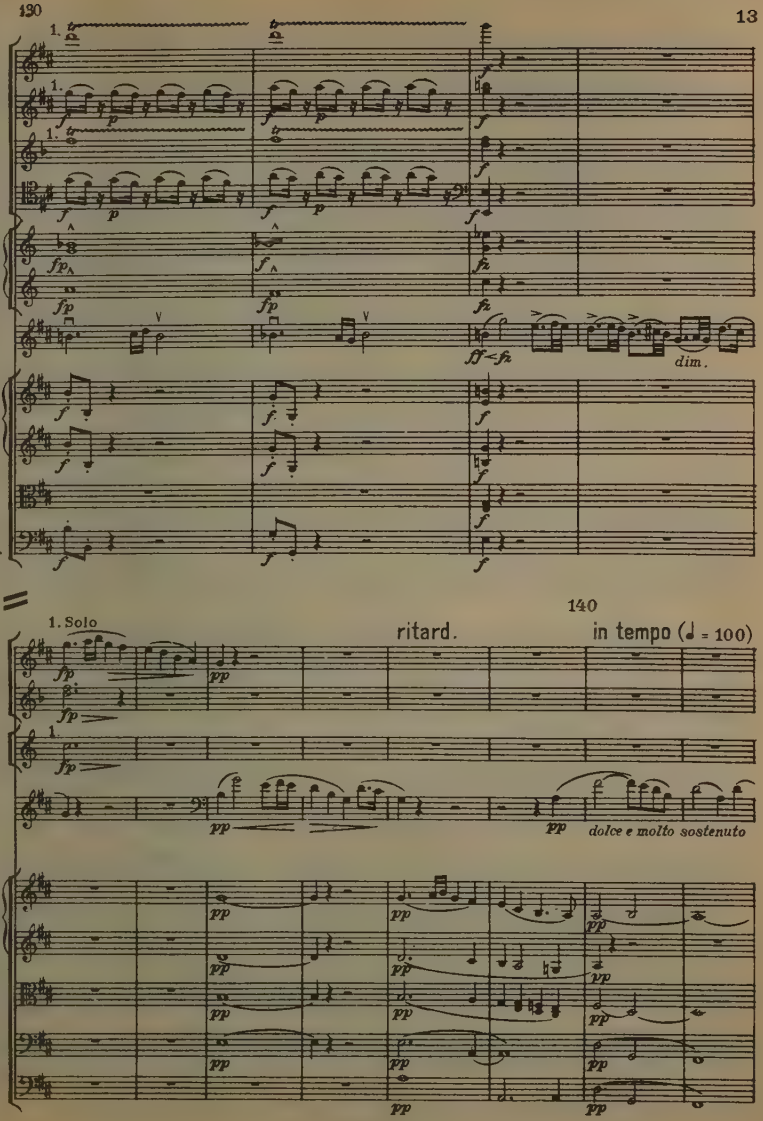
Trb.b. e Tb.
Timp.
Vl. I
Vl. II
Vla.
Vlc. e Cb.
a 2
dim.
p
pp
sempre più dim.
psempre più dim.
Quasi improvisando
90
Vlc. Solo
fr sul tasto
pizz.

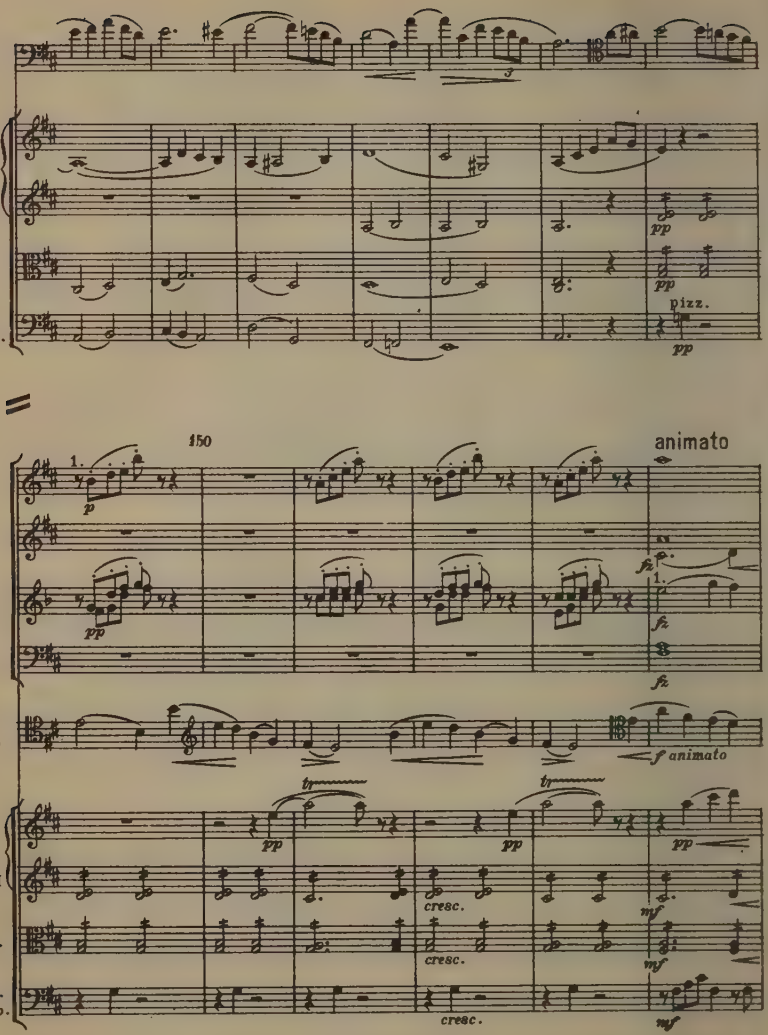

a 2
Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc.
Cb.
pizz.
a 2
pesante

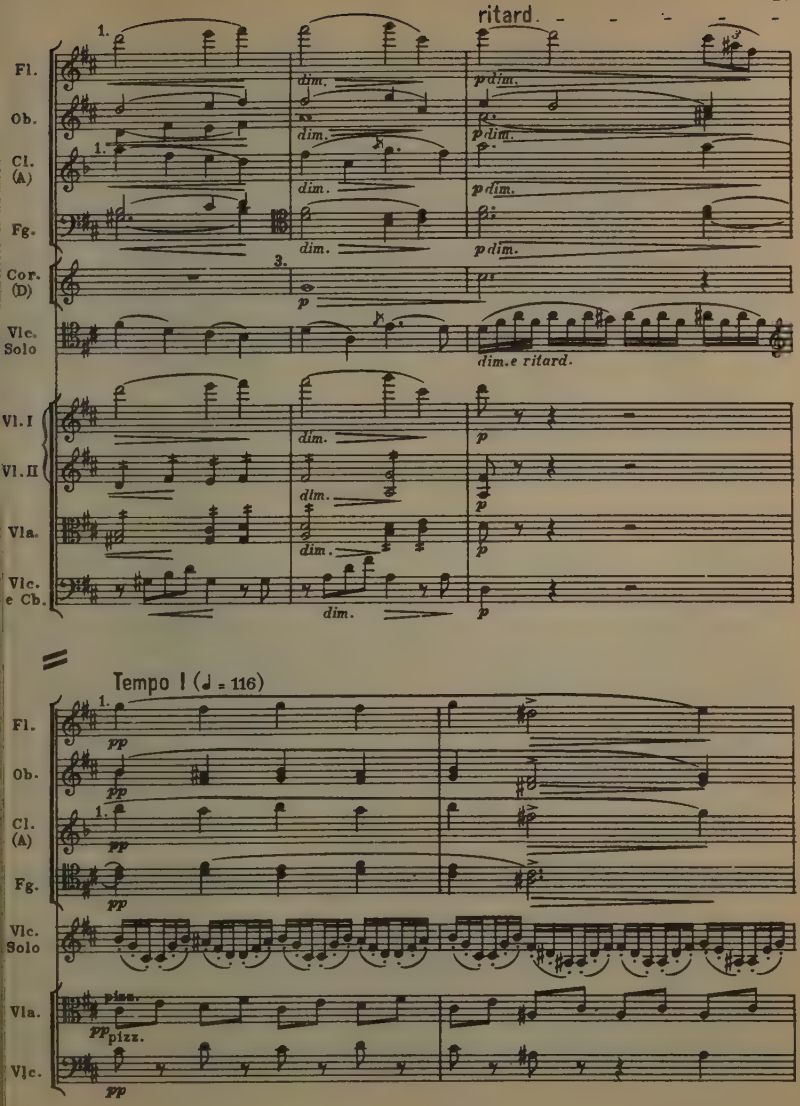

100
Fl.
Cl. (A)
Fg.
Vlc. Solo
ff dim.
Fl.
Ob.
Cl. (A)
Vlc. Solo
arco
Vla.
pp
poco cresc.
110
Tempo I (♩ = 116)
Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Vlc. Solo
dim.
vivo
spiccato
Vl. I
Vl. II
Vla.
Vlc. e Cb.
arco
pizz.

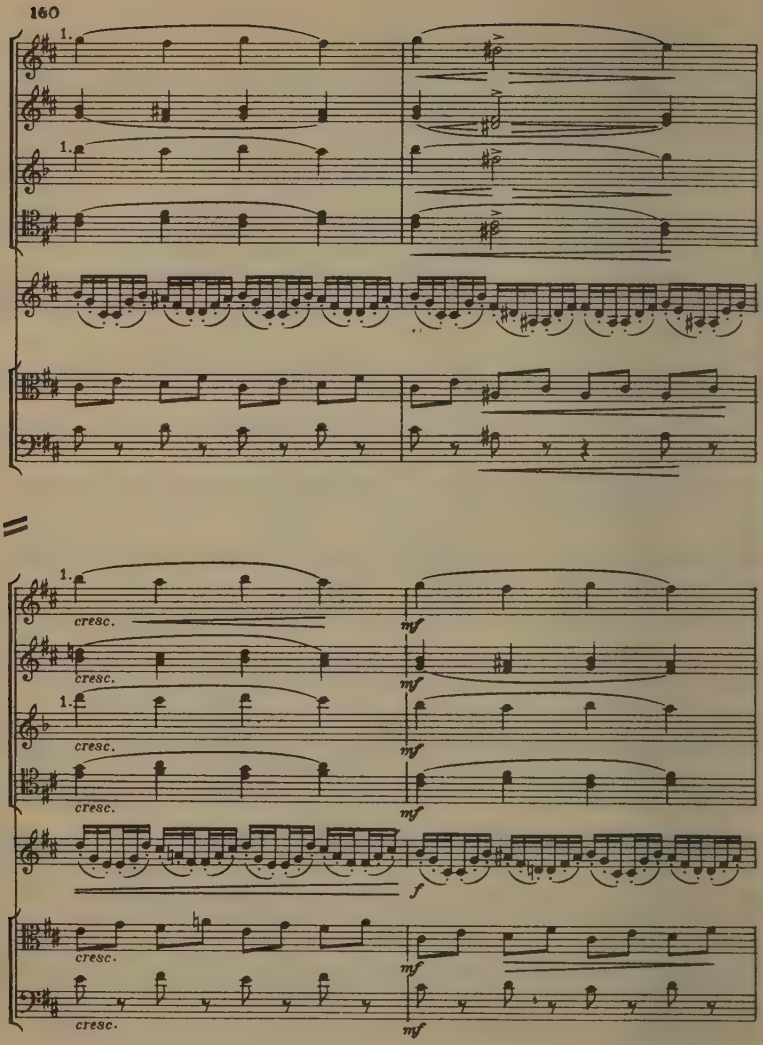

Ob.
Fg.
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc. e Cb.
Ob.
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc. e Cb.
120
Fl.
Fl. picc.
Ob.
Cl. (A)
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc. e Cb.

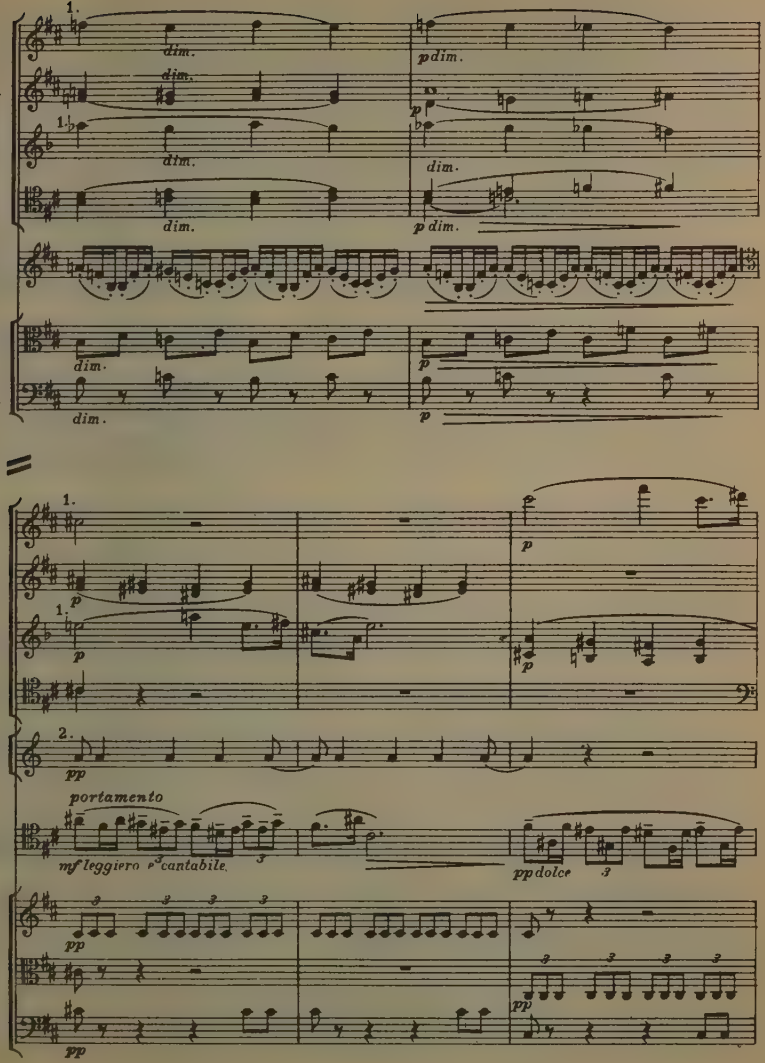

Fl.
Fl. picc.
Ob.
Cl. (A)
Fg.
(E) Cor. (D)
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc. e Cb.
1.
a 2
cresc.
1. Solo
ff col 8ª bassa ad libitum

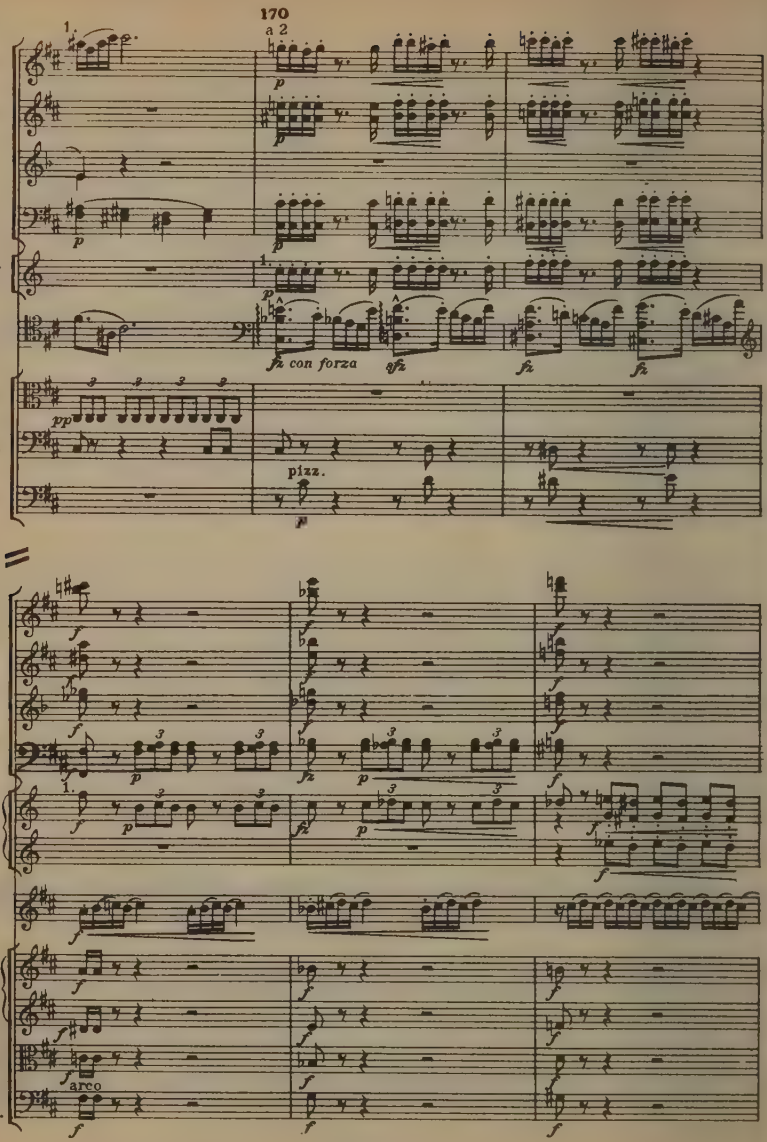

Fl.
Ob.
Cl. (A)
Fg.
(E) Cor. (D)
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc. e Cb.
dim.
1. Solo
ritard.
140
in tempo (♩ = 100)
dolce e molto sostenuto

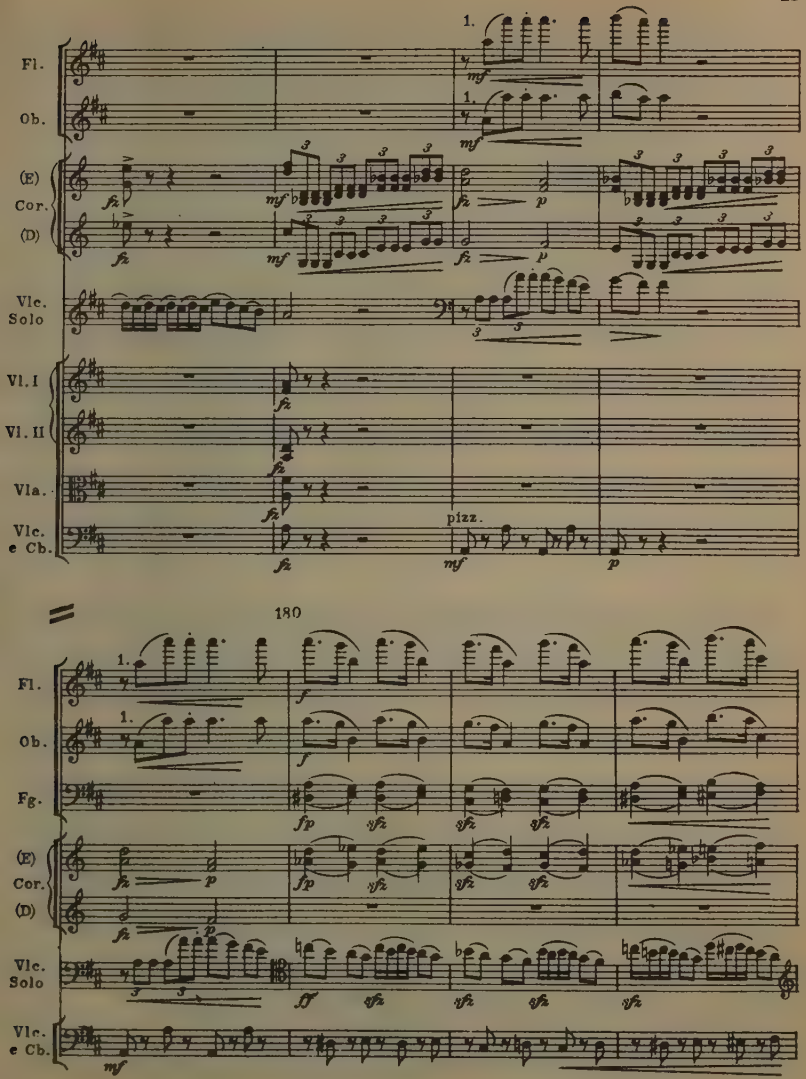

Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc. e Cb.
pizz.
150
animato
Fl.
Ob.
Cl. (A)
Fg.
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc. e Cb.
cresc.

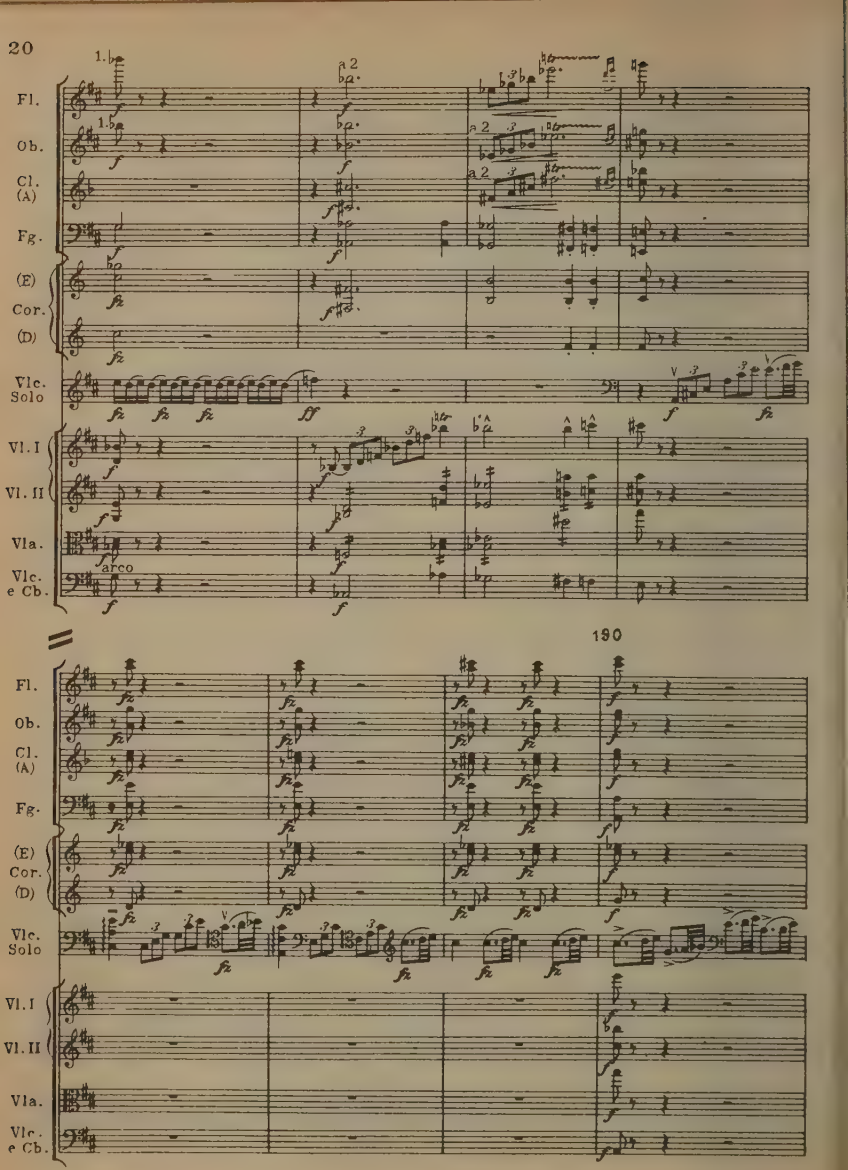

ritard.
Fl.
Ob.
Cl. (A)
Fg.
Cor. (D)
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc. e Cb.
dim.
p dim.
dim.e ritard.
p
Tempo I (♩ = 116)
pp
pizz.

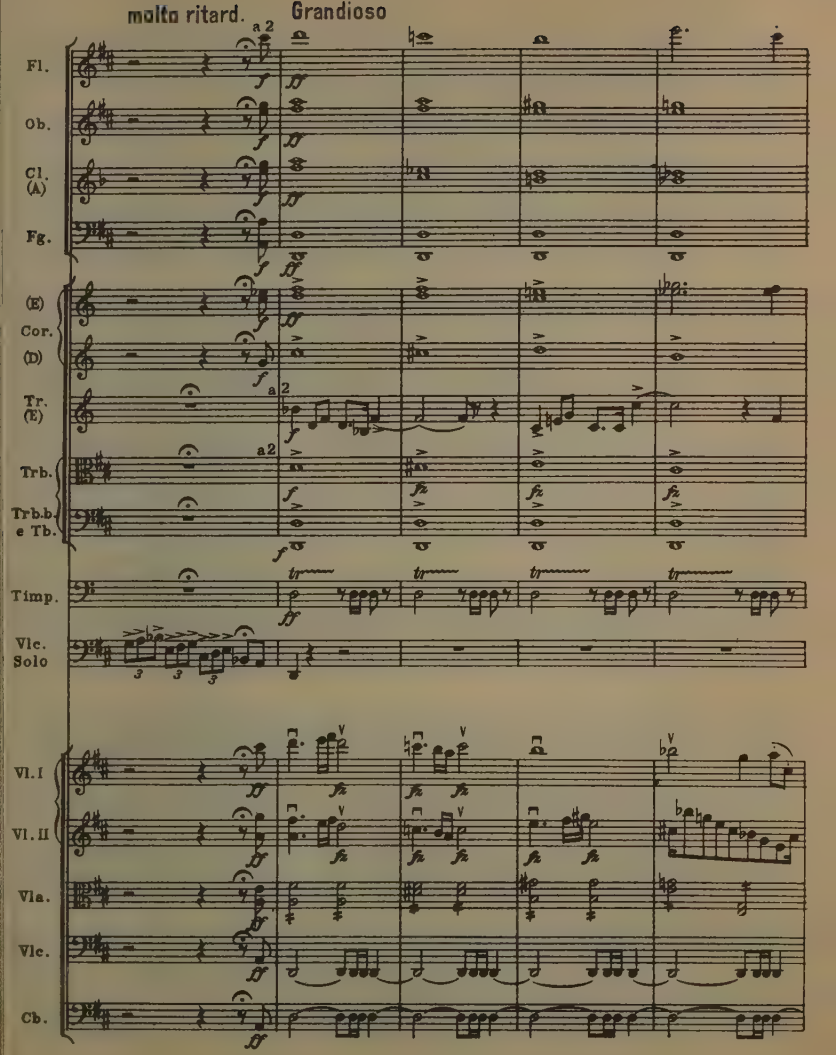

160
1.
Fl.
Ob.
Cl. (A)
Fg.
Vlc. Solo
Vla.
Vlc.
cresc.
mf
f

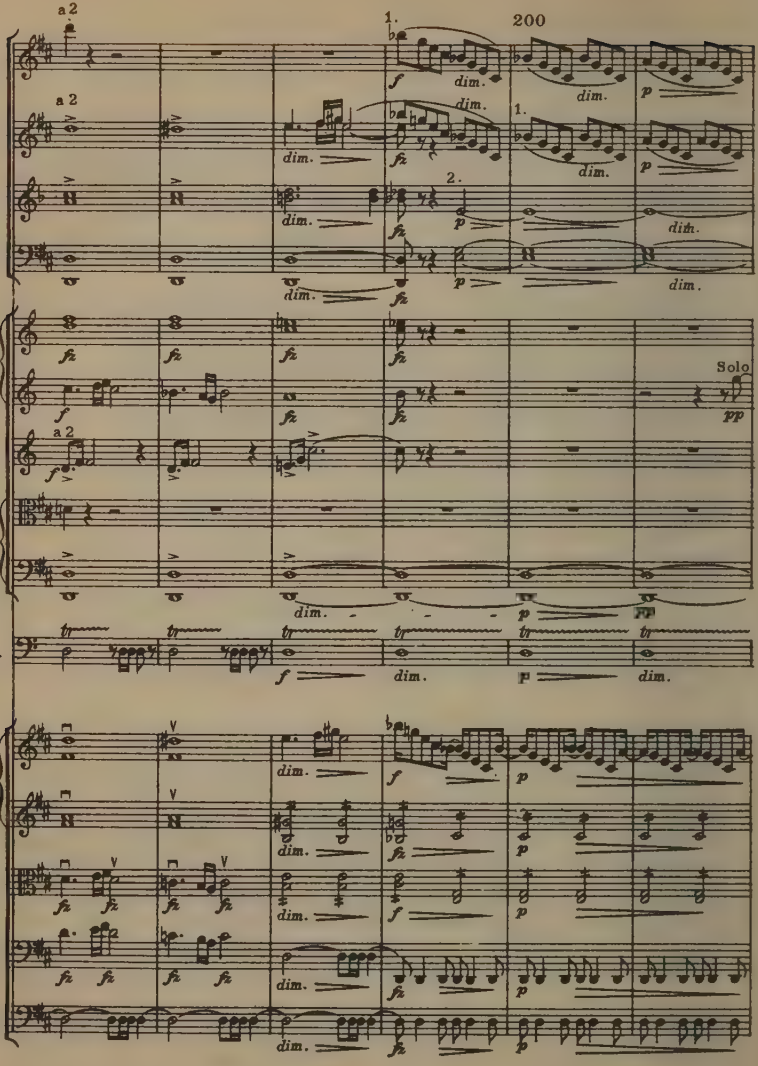

Fl.
Ob.
Cl. (A)
Fg.
Vlc. Solo
Vla.
Vlc.
Cor. (E)
Vl. II
1.
2.
dim.
p dim.
p
portamento
mf leggiero e cantabile
pp dolce
pp

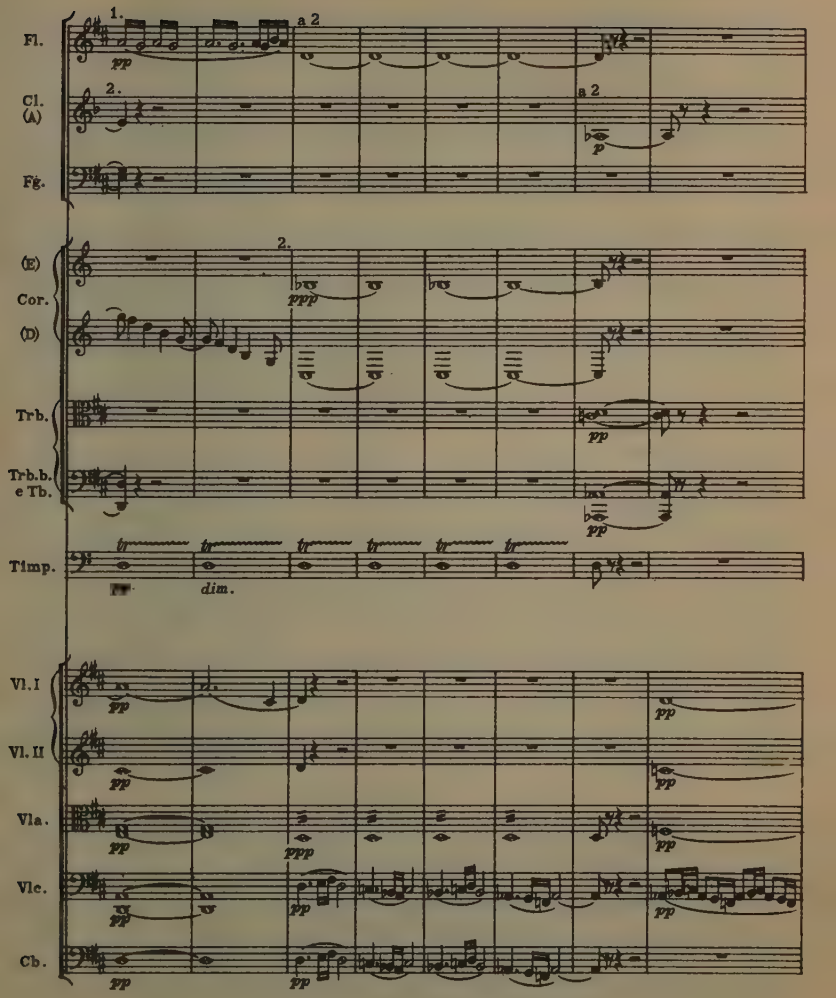

170
a 2
Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Vlc. Solo
fz con forza
Vla.
Vlc.
pizz.
Cb.
(E) Cor. (D)
Vl. I
Vl. II
arco
Vlc. e Cb.

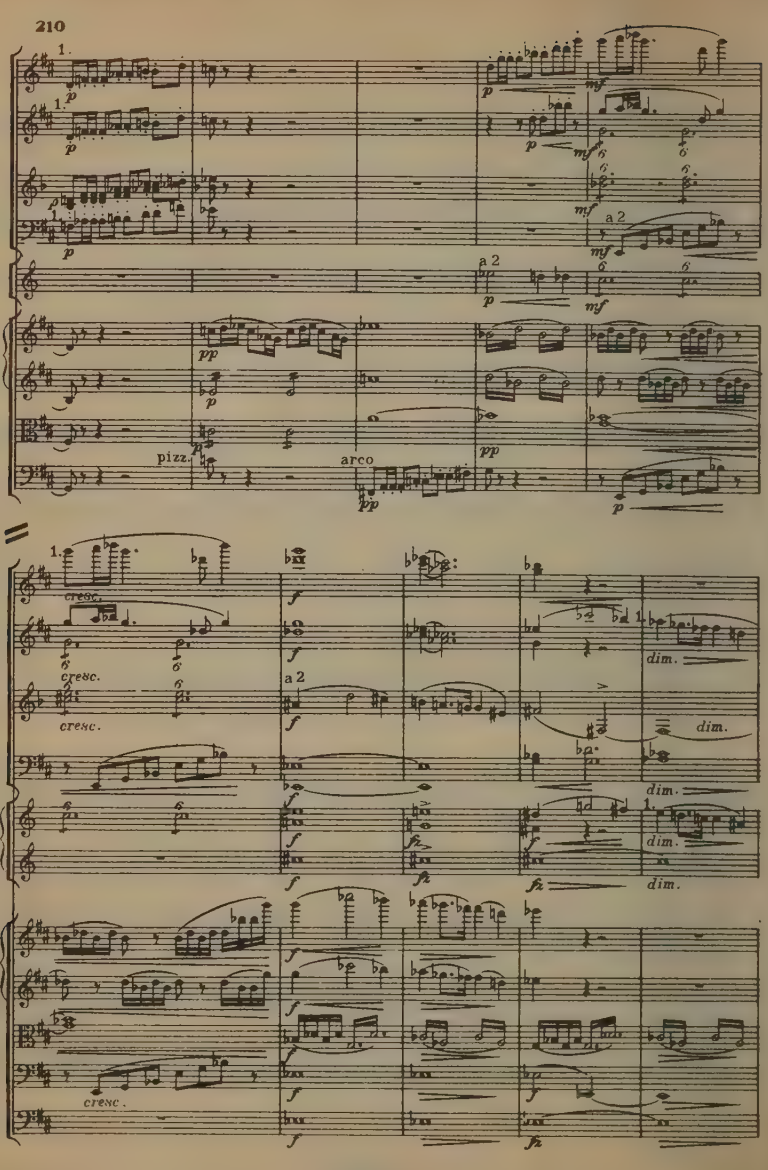

Fl.
Ob.
(E)
Cor.
(D)
Vlc.
Solo
Vl. I
Vl. II
Vla.
Vlc.
e Cb.
pizz.
180
Fg.

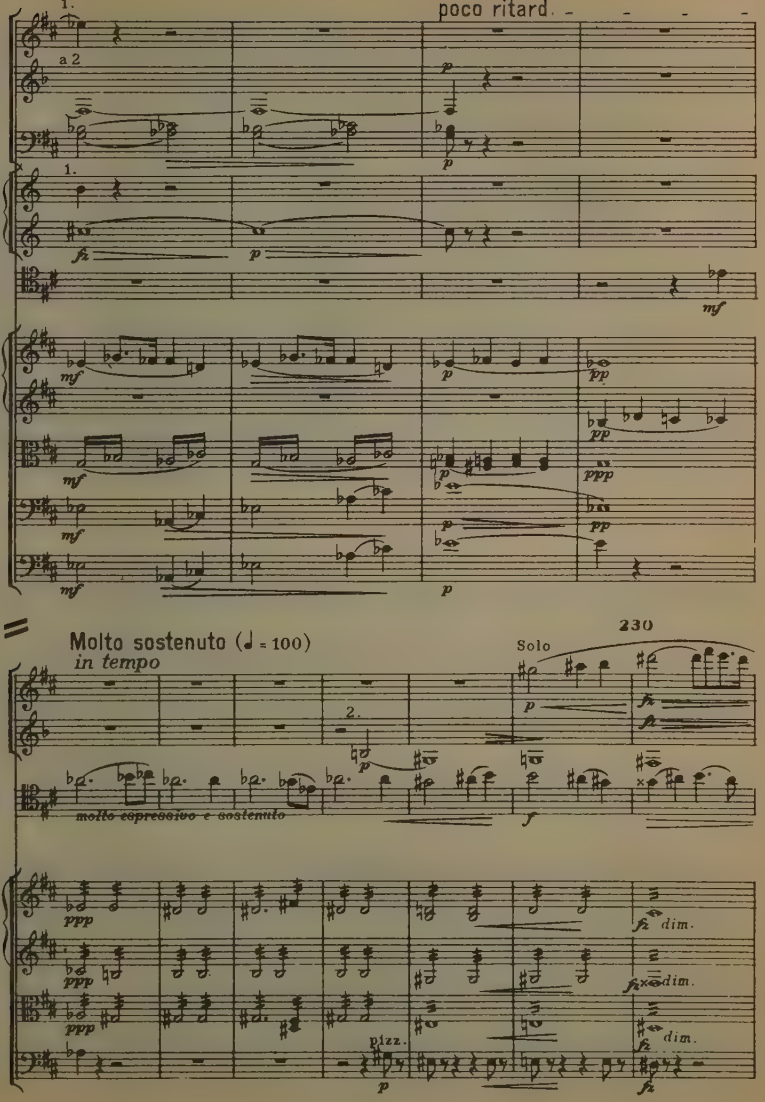

20
1.
a 2
Fl.
Ob.
Cl. (A)
Fg.
(E)
Cor.
(D)
Vlc. Solo
Vl. I
Vl. II
Vla.
arco
Vlc. e Cb.
190

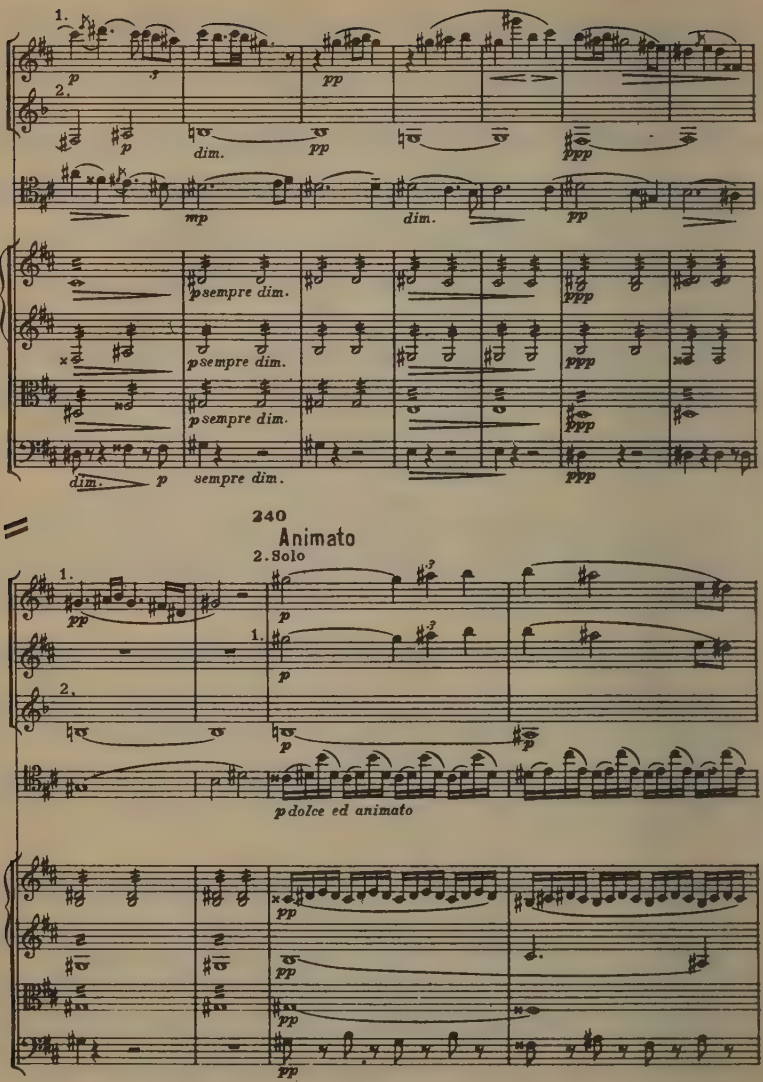

molto ritard.
Grandioso
Fl.
Ob.
Cl. (A)
Fg.
(E)
Cor.
(D)
Tr. (E)
Trb.
Trb.b. e Tb.
Timp.
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc.
Cb.

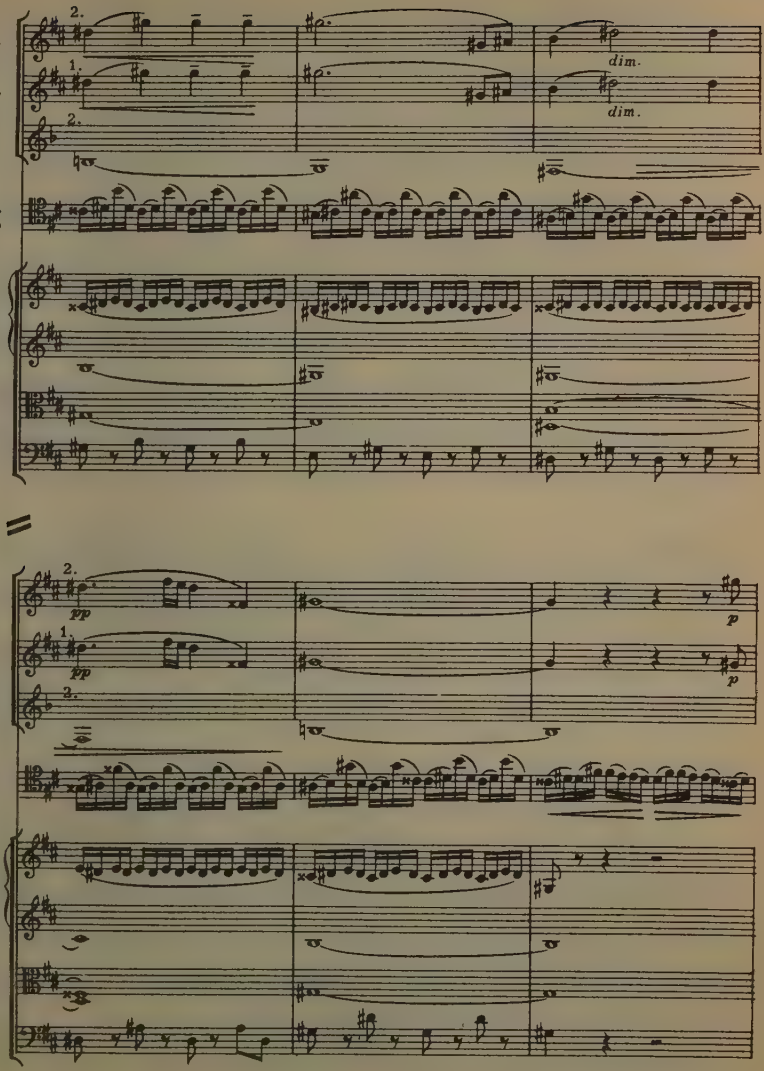

a 2
1.
200
Fl.
Ob.
Cl. (A)
Fg.
(E)
Cor.
(D)
Solo
Tr. (E)
Trb.
Trb.b. e Tb.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
dim.
2.

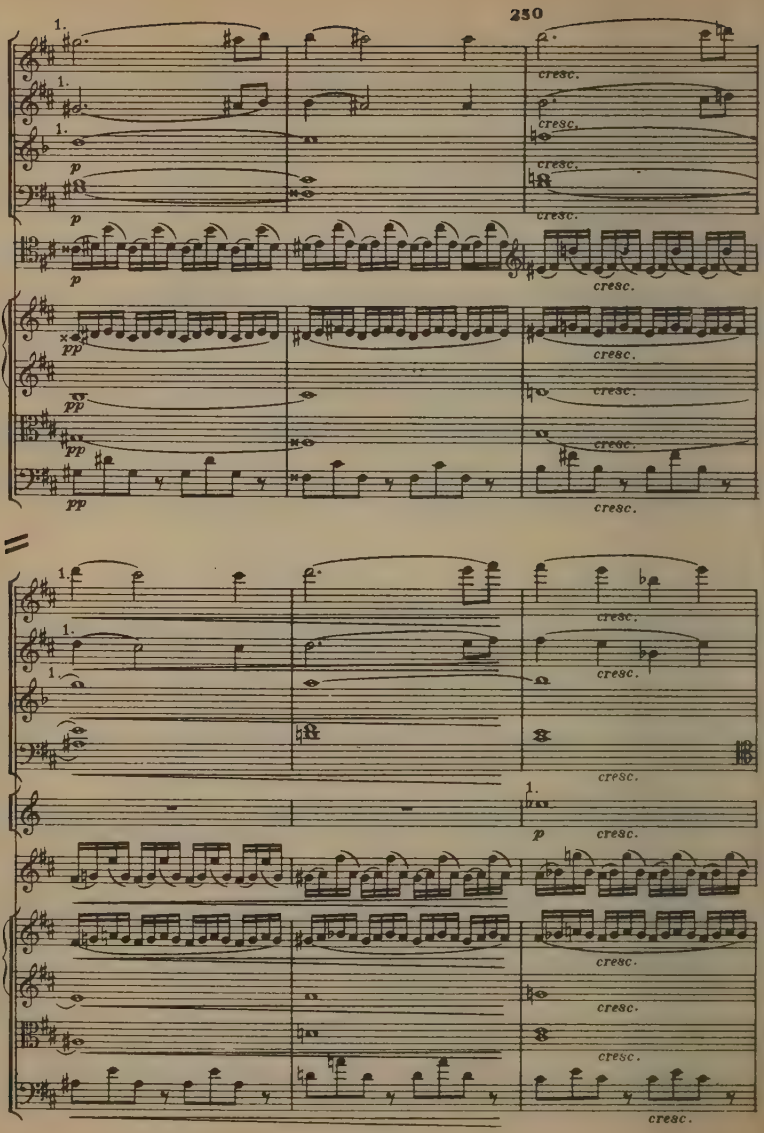

1.
a 2
Fl.
pp
2.
Cl.
(A)
a 2
p
Fg.
2.
(E)
ppp
Cor.
(D)
Trb.
pp
Trb.b.
e Tb.
pp
Timp.
tr
dim.
Vl. I
pp
pp
Vl. II
pp
pp
Vla.
pp
ppp
pp
Vlc.
pp
pp
pp
Cb.
pp
pp

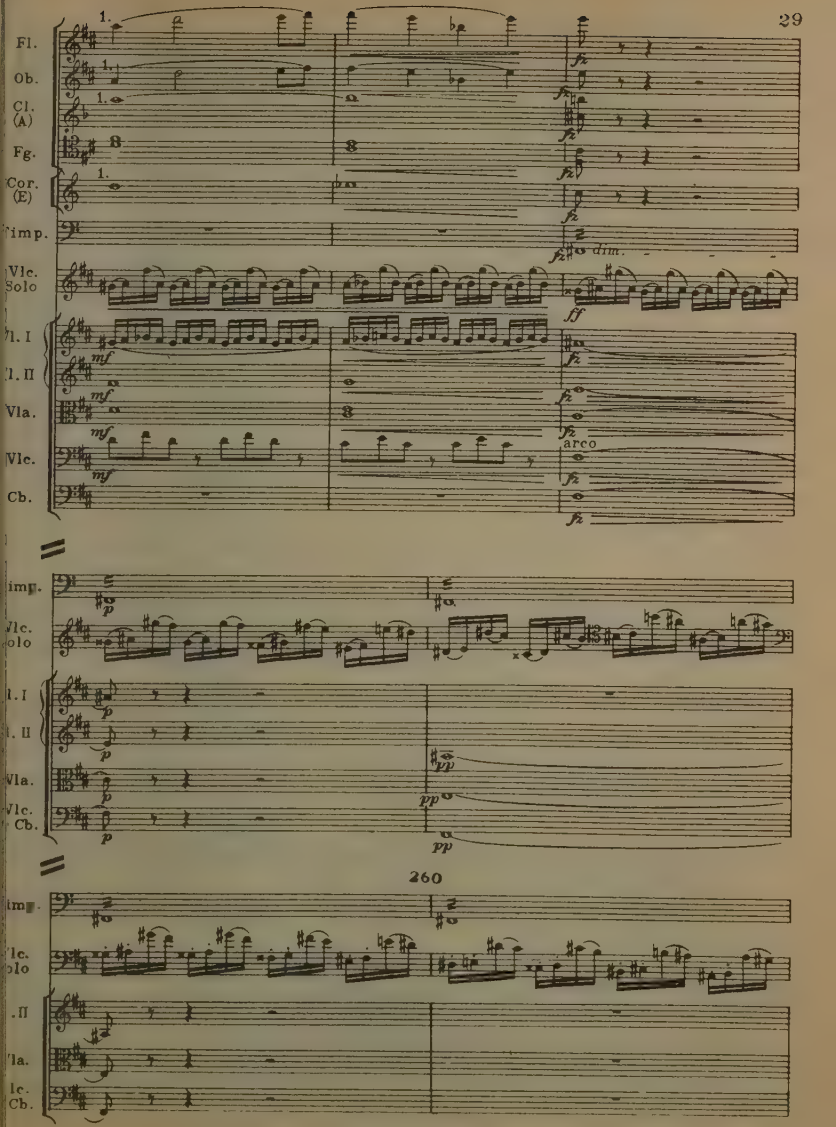

210
Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Vl. I
Vl. II
Vla.
Vlc.
pizz.
arco
a 2
cresc.
dim.
(E)
(D)
Cor.
Cb.

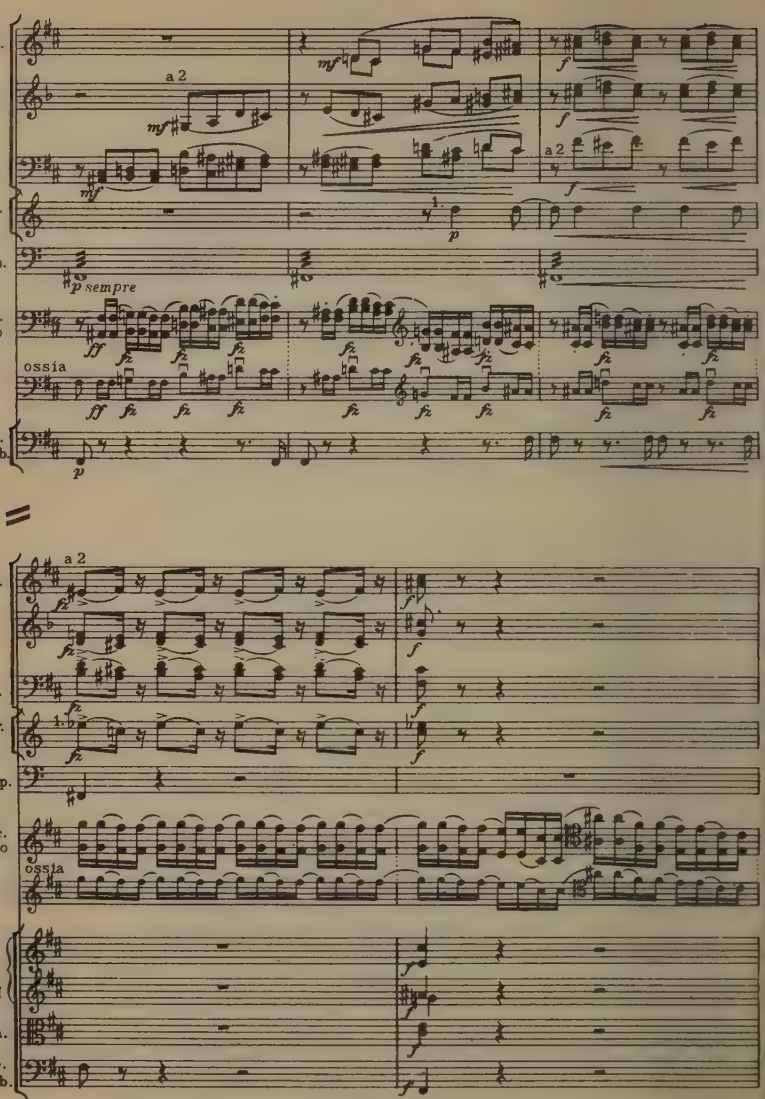

poco ritard.
1.
Ob.
a 2
Cl. (A)
Fg.
(E)
Cor.
(D)
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc.
Cb.
Molto sostenuto (♩ = 100)
in tempo
230
Solo
Fl.
Cl. (A)
molto espressivo e sostenuto
pizz.
dim.

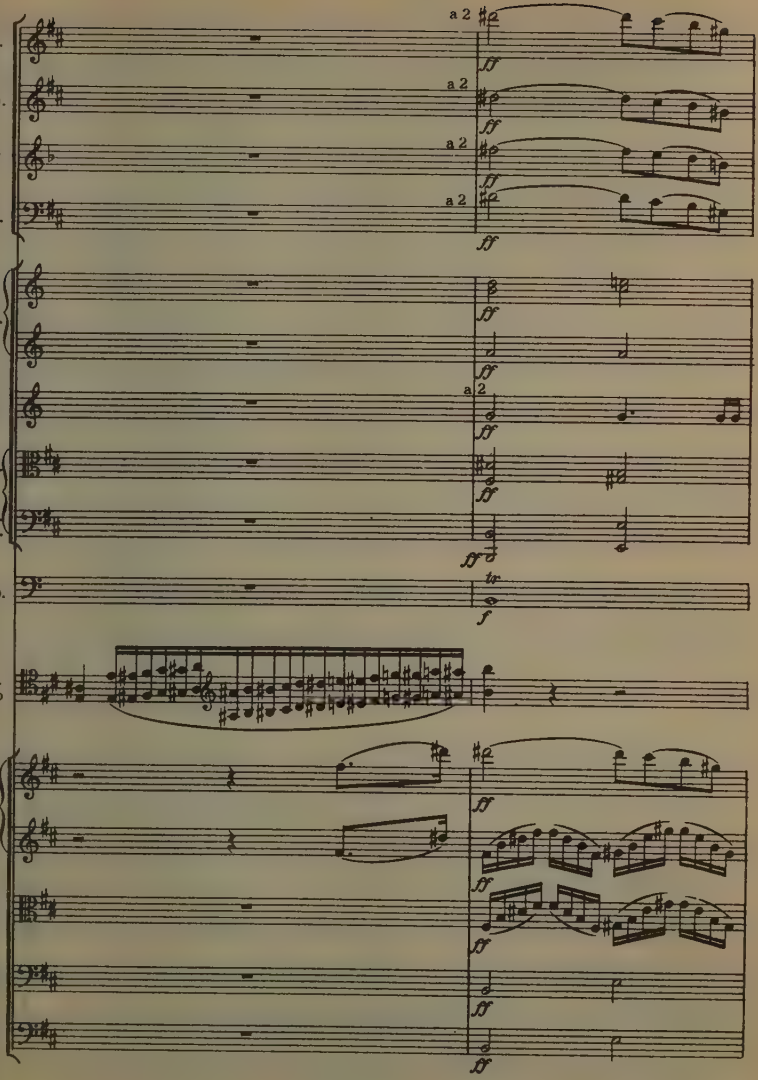

1.
Fl.
2.
Cl. (A)
Vlc. Solo
p
dim.
pp
ppp
mp
Vl. I
Vl. II
Vla.
Vlc.
p sempre dim.
sempre dim.
240
Animato
2. Solo
p dolce ed animato

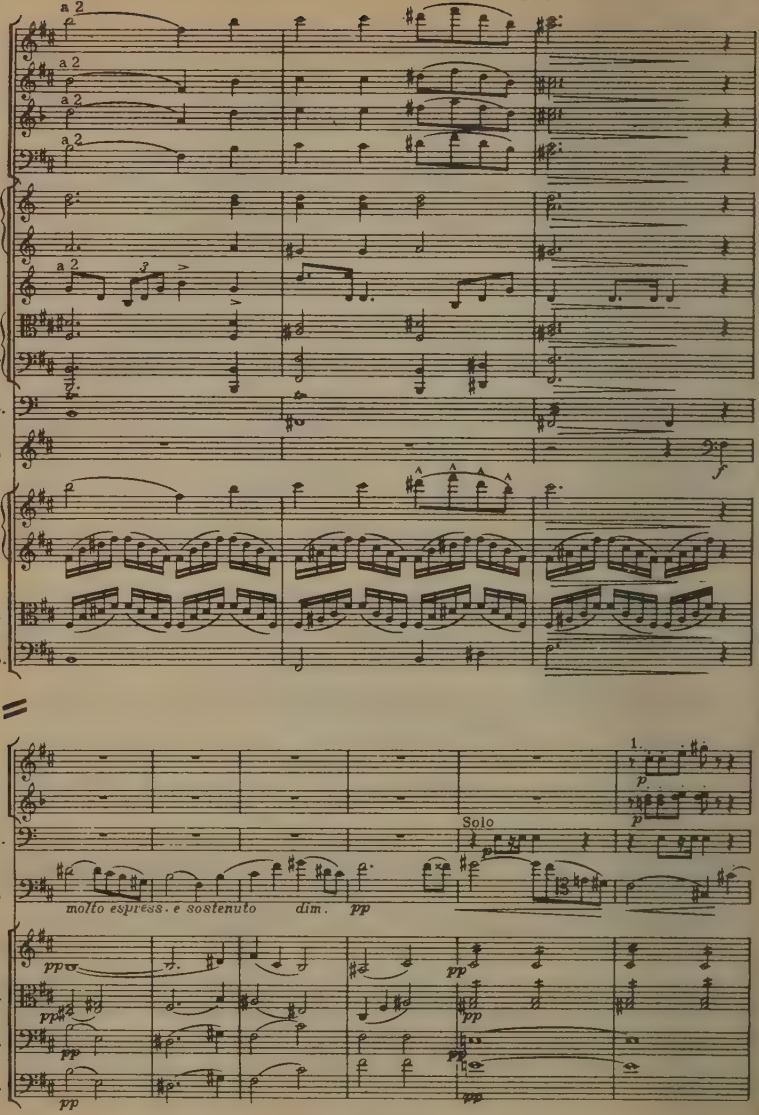

Fl.
Ob.
Cl. (A)
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc.
dim.
dim.
pp
pp
p
p

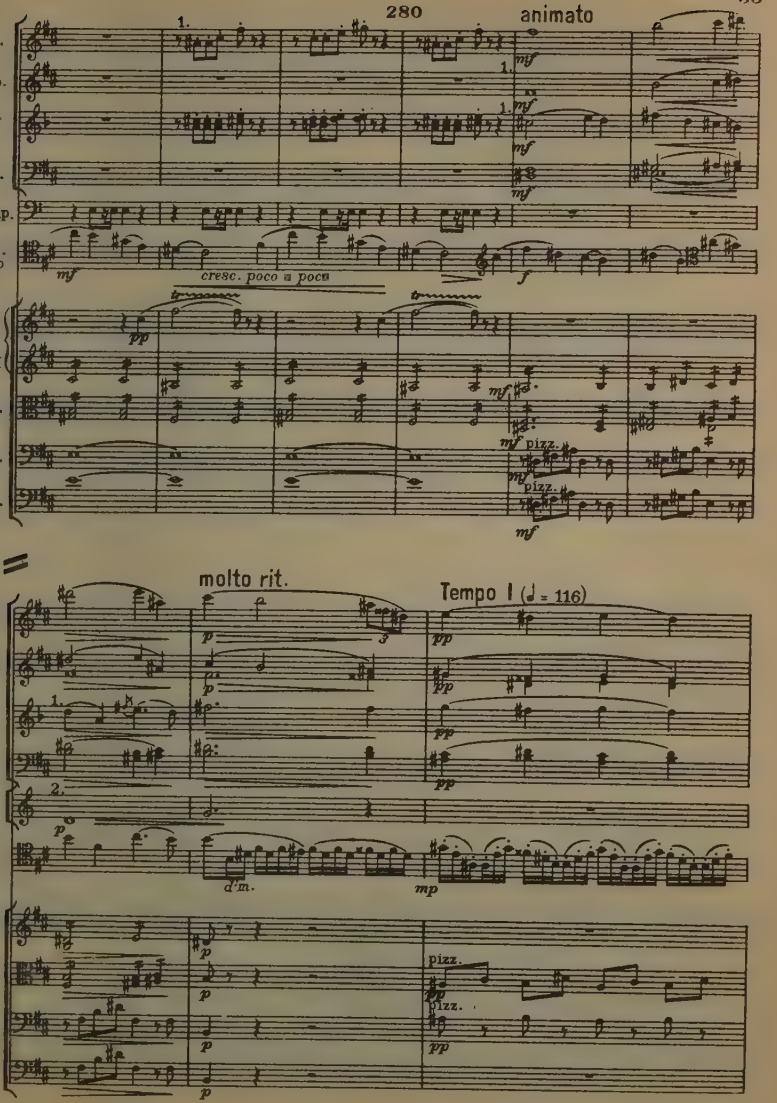

28
250
Fl.
Ob.
Cl. (A)
Fg.
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc.
Cor. (E)
cresc.
p
pp

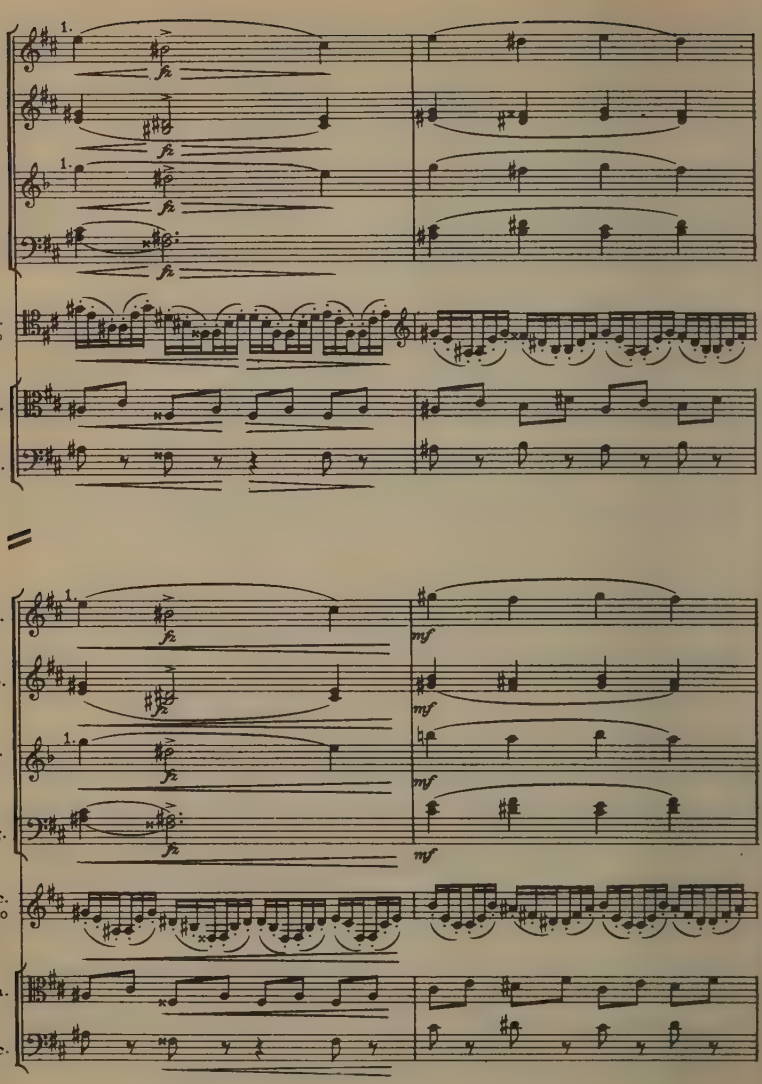

Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Timp.
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc.
Cb.
arco
dim.
260


Ob.
Cl. (A)
Fg.
Cor. (E)
Timp.
Vlc. Solo
ossia
Vlc. e Cb.
a 2
sempre
Vl. I
Vl. II
Vla.

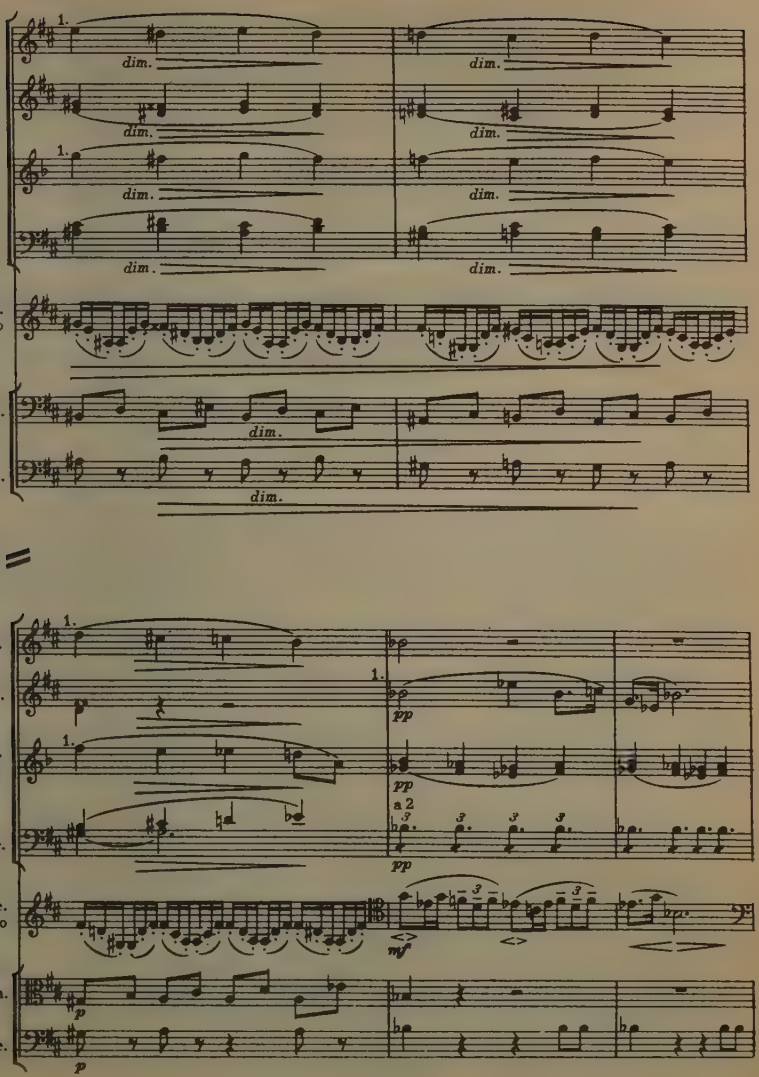

Fl.
Ob.
Cl. (A)
Fg.
(E) Cor.
(D)
Tr. (E)
Trb.
b.b. Tb.
Timp.
Vlc. Solo
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
ff
tr
f

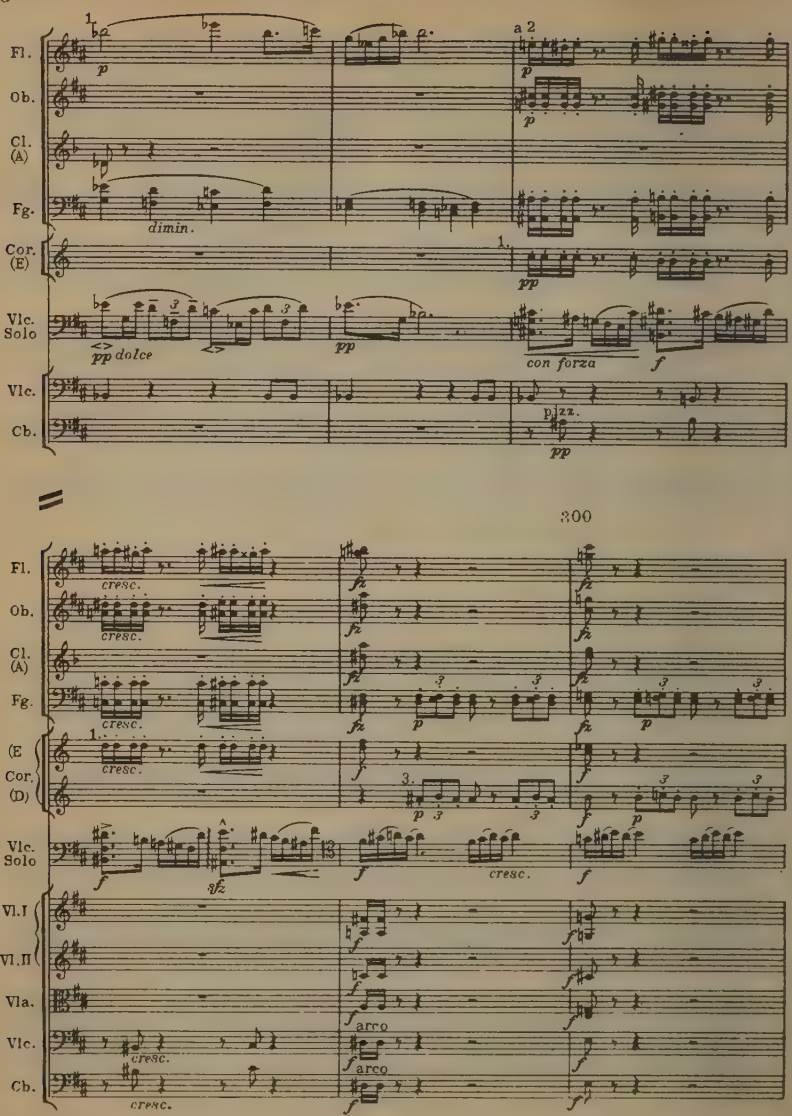

a 2
Fl.
Ob.
Cl. (A)
Fg.
(E)
Cor.
(D)
Tr. (E)
Trb.
Trb.b. e Tb.
Timp.
Vlc. Solo
Vl.I
Vl.II
Vla.
Vlc. e Cb.
1.
Solo
molto espress. e sostenuto
dim.
pp

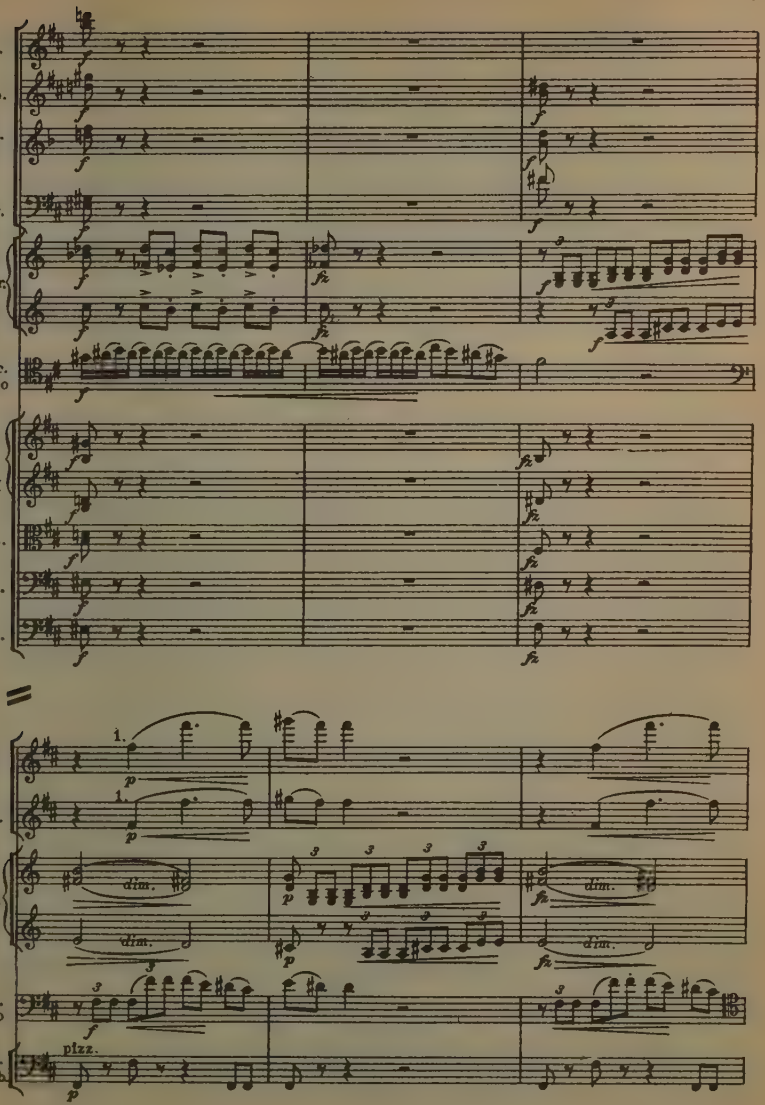

280
animato
Fl.
Ob.
Cl. (A)
Fg.
Timp.
Vlc. Solo
cresc. poco a poco
Vl.I
Vl.II
Vla.
Vlc.
Cb.
pizz.
molto rit.
Tempo I (♩ = 116)
Cor. (E)
d'in.

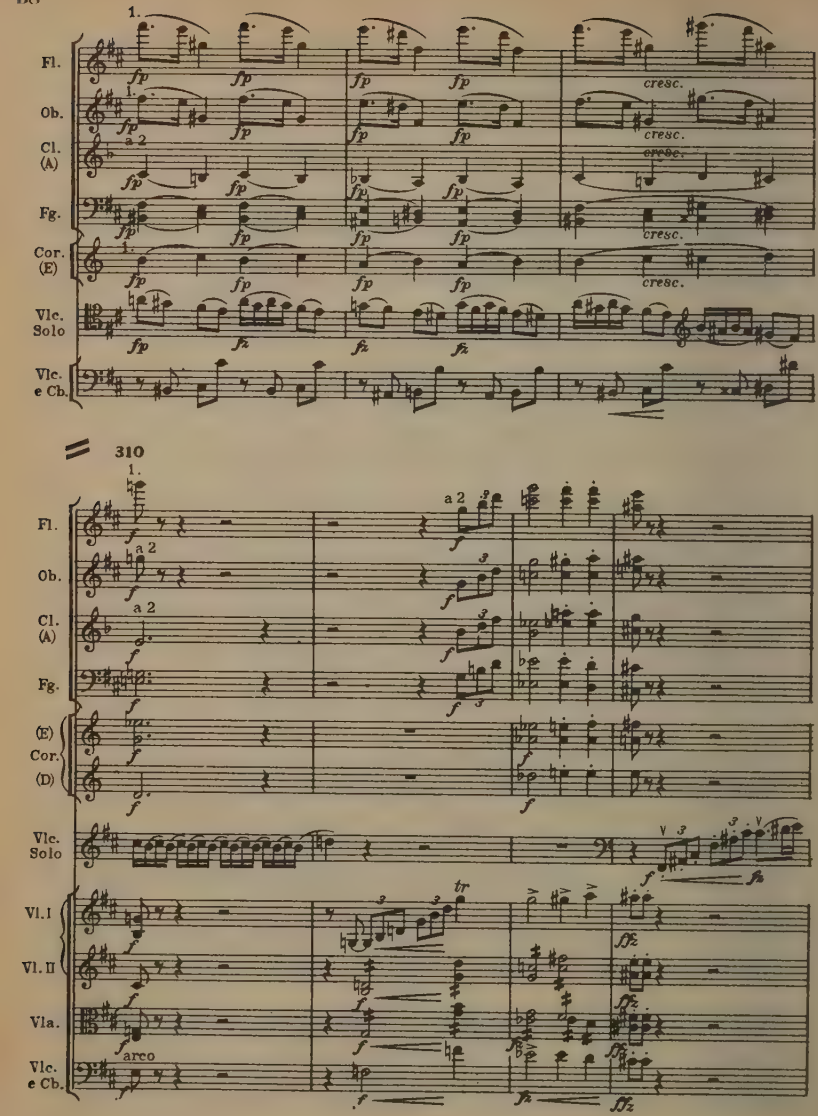

Fl.
Ob.
Cl. (A)
Fg.
Vlc. Solo
Vla.
Vlc.
1.
fz
mf

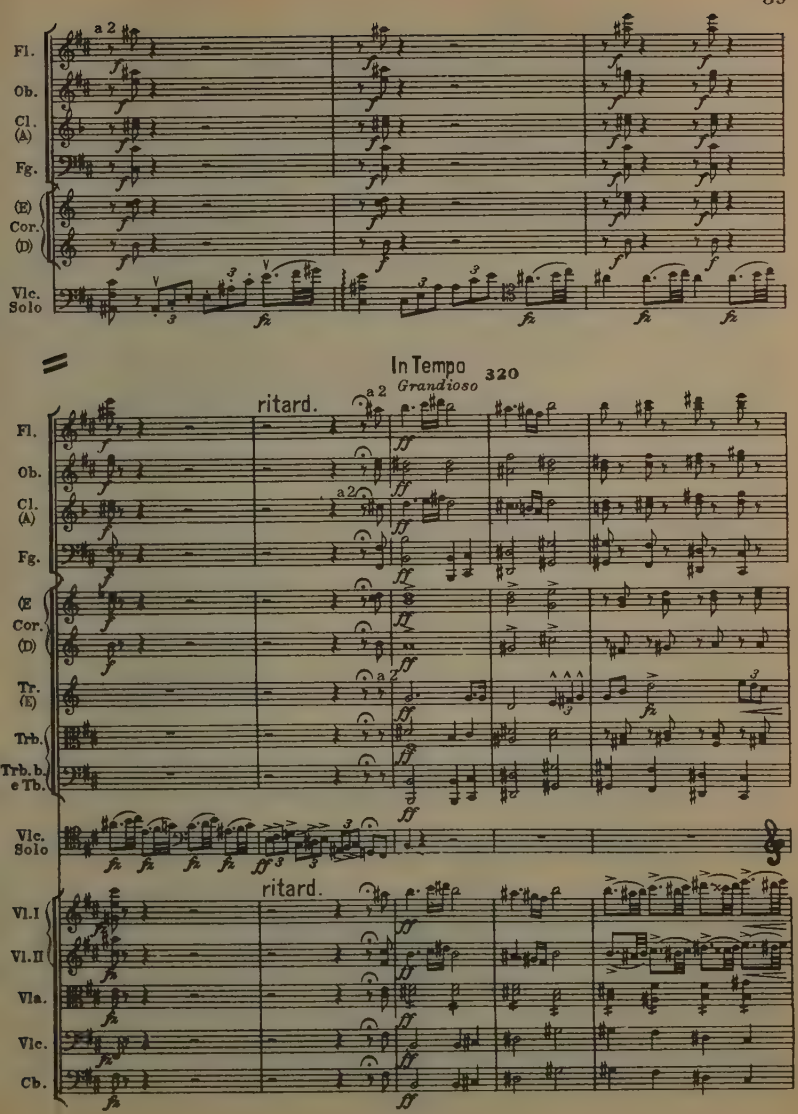
290

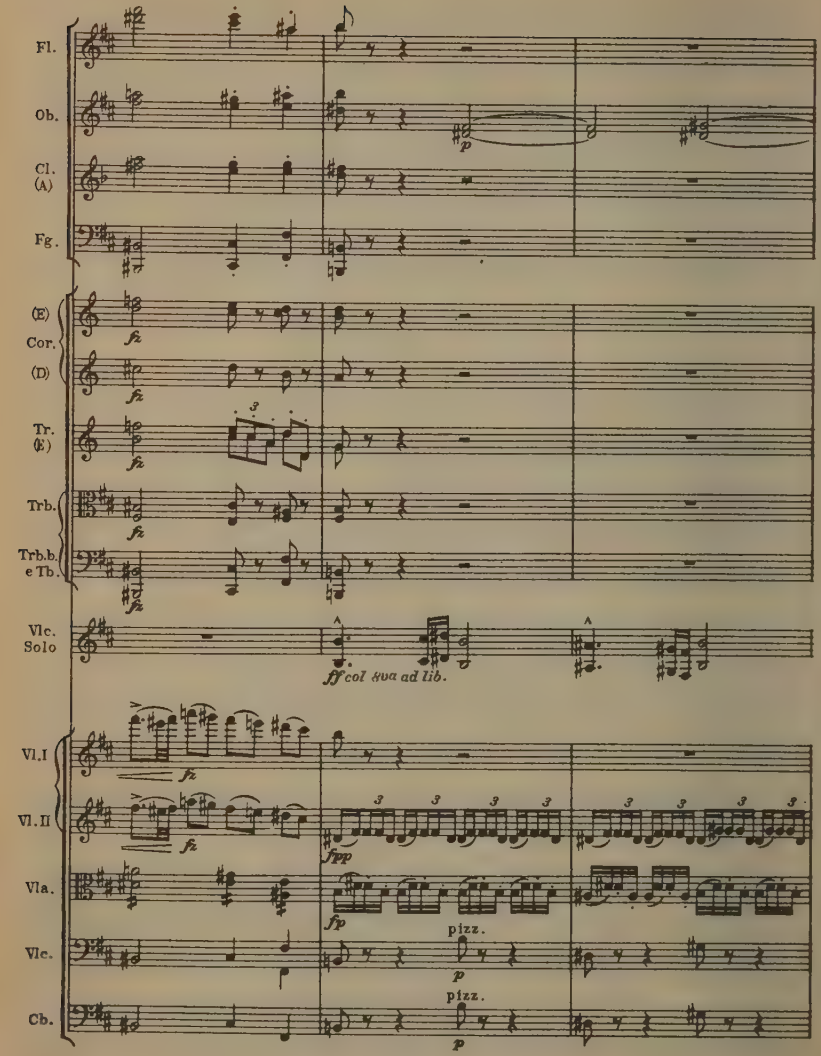


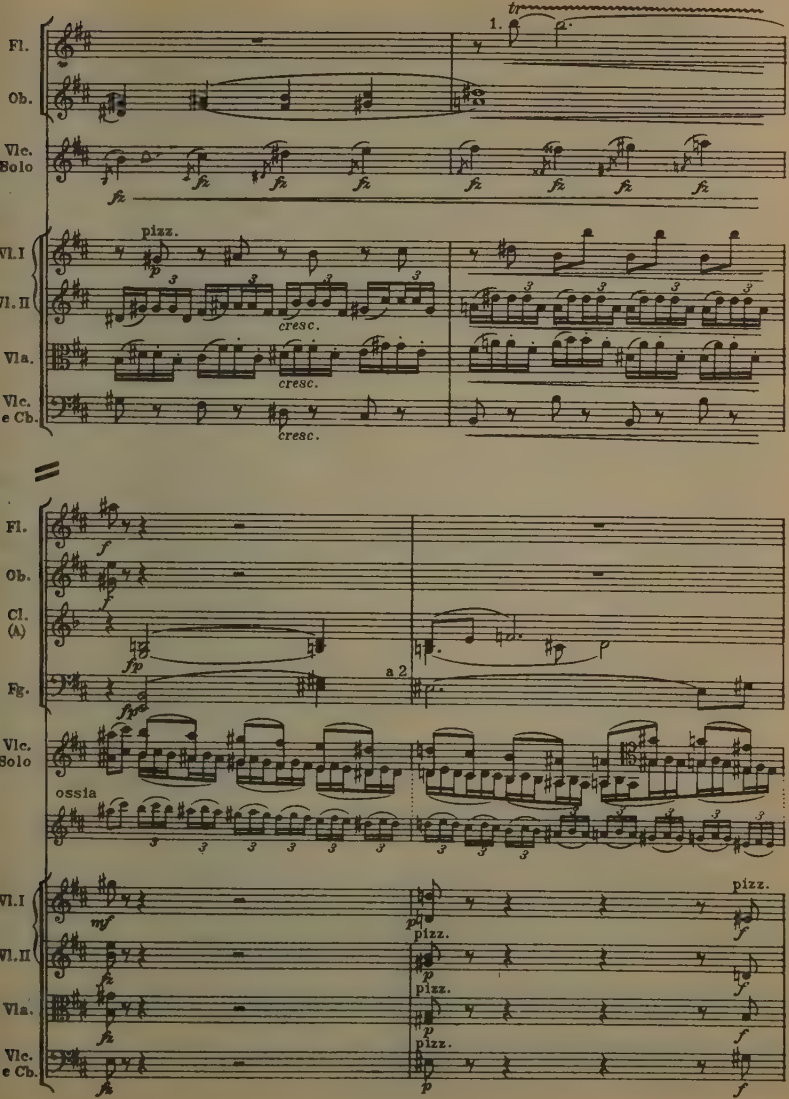

Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Vlc. Solo
Vlc.
Cb.
a 2
dimin.
con forza
pizz.
300
(E
Cor. (D)
cresc.
Vl.I
Vl.II
Vla.
arco

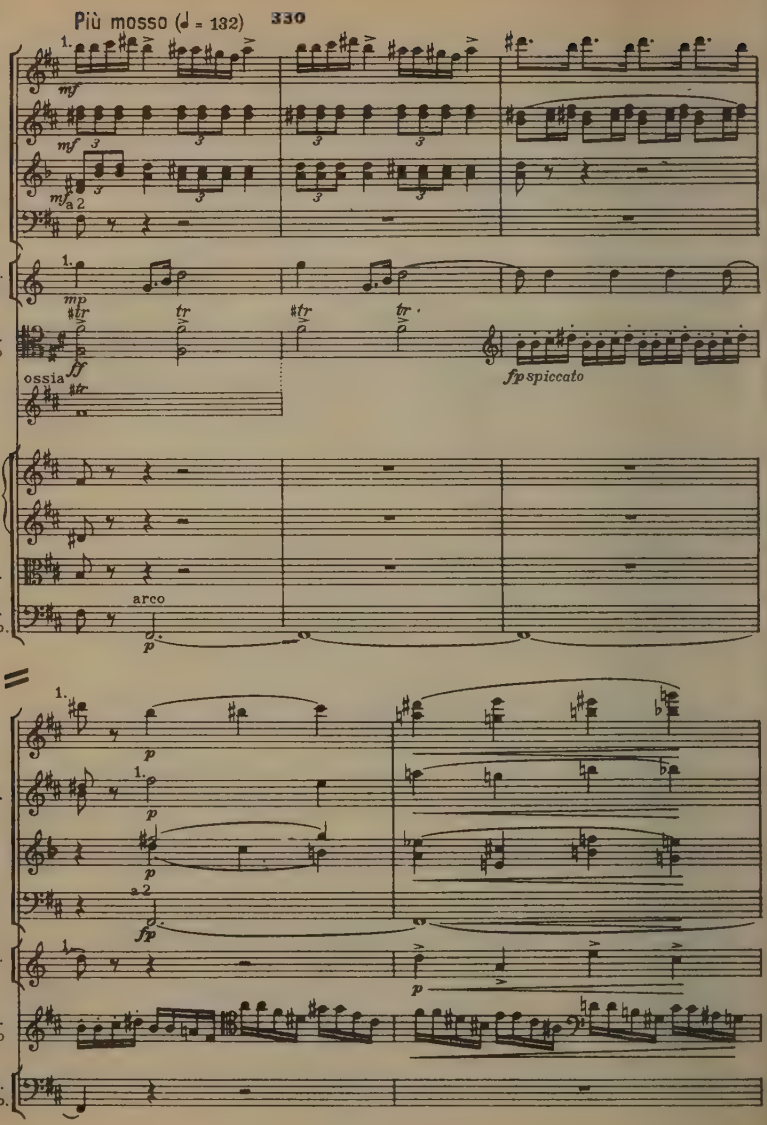

Fl.
Ob.
Cl. (A)
Fg.
(E) Cor.
(D)
Vlc. Solo
Vl.I
Vl.II
Vla.
Vlc.
Cb.
1.
dim.
pizz.

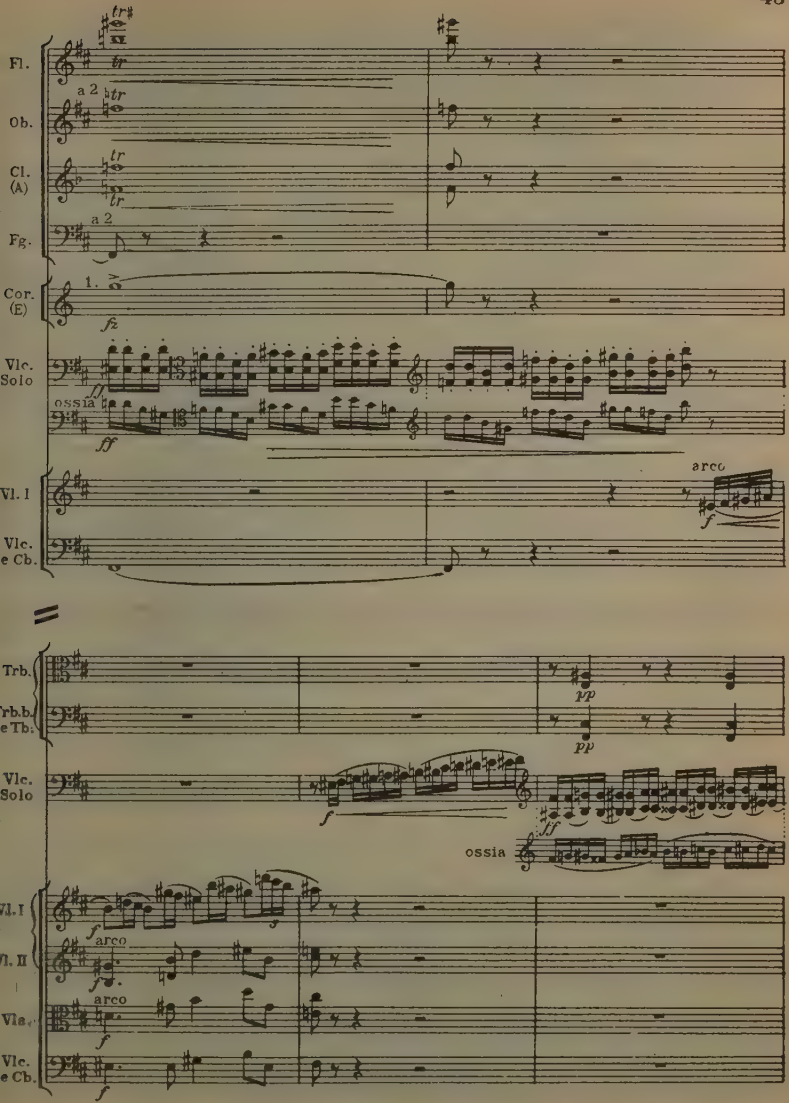

1.
Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Vlc. Solo
Vlc. e Cb.
fp
cresc.
310
a 2
(E) Cor. (D)
Vl. I
Vl. II
Vla.
arco
tr
fz


a 2
Fl.
Ob.
Cl. (A)
Fg.
(E)
Cor. (D)
Vlc. Solo
In Tempo
Grandioso
320
ritard.
a 2
Fl.
Ob.
Cl. (A)
Fg.
(E
Cor. (D)
Tr. (E)
Trb.
Trb. b. e Tb.
Vlc. Solo
ritard.
Vl. I
Vl. II
Vla.
Vlc.
Cb.


Fl.
Ob.
Cl. (A)
Fg.
(E) Cor.
(D)
Tr. (E)
Trb.
Trb.b. e Tb.
Vlc. Solo
ff col 4va ad lib.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
pizz.
pizz.


Fl.
Ob.
Vlc. Solo
tr
1.
fz
pizz.
Vl. I
Vl. II
Vla.
Vlc. e Cb.
cresc.
Cl. (A)
Fg.
a 2
ossia
mf
pizz.


Più mosso (♩ = 132)
330
Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Vlc. Solo
ossia
fp spiccato
Vl. I
Vl. II
Vla.
Vlc. e Cb.
arco
a 2


Fl.
Ob.
Cl. (A)
Fg.
a 2
Cor. (E)
1.
Vlc. Solo
ossia
Vl. I
Vlc. e Cb.
arco
Trb.
Trb.b. e Tb.
Vlc. Solo
ossia
Vl. I
Vl. II
arco
Vla.
arco
Vlc. e Cb.

340

Vlc. Solo

ossia

molto ritard.

Tempo I (♩ = 116)

tr grandioso

Fl.

Ob.

Cl. (A)

Fg.

(E) Cor.

(D)

Tr. (E)

Trb.

Trb.b. e Tb.

Timp.

Vlc. Solo

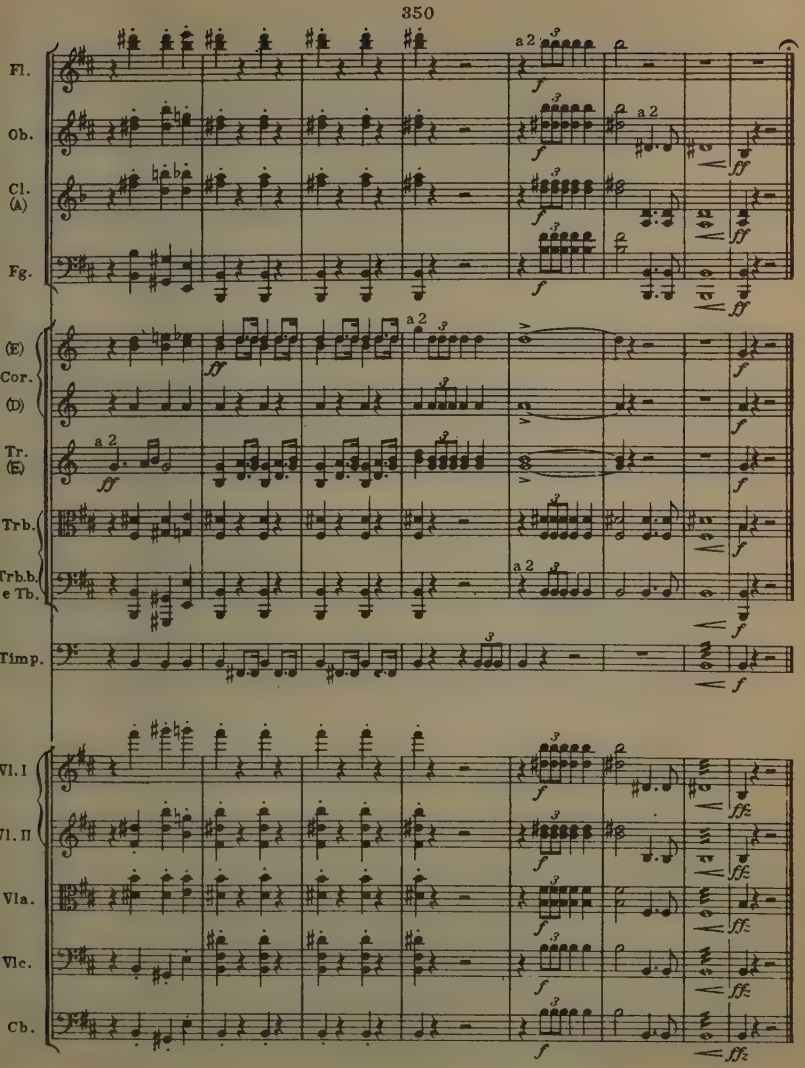
ossia

Vl. I

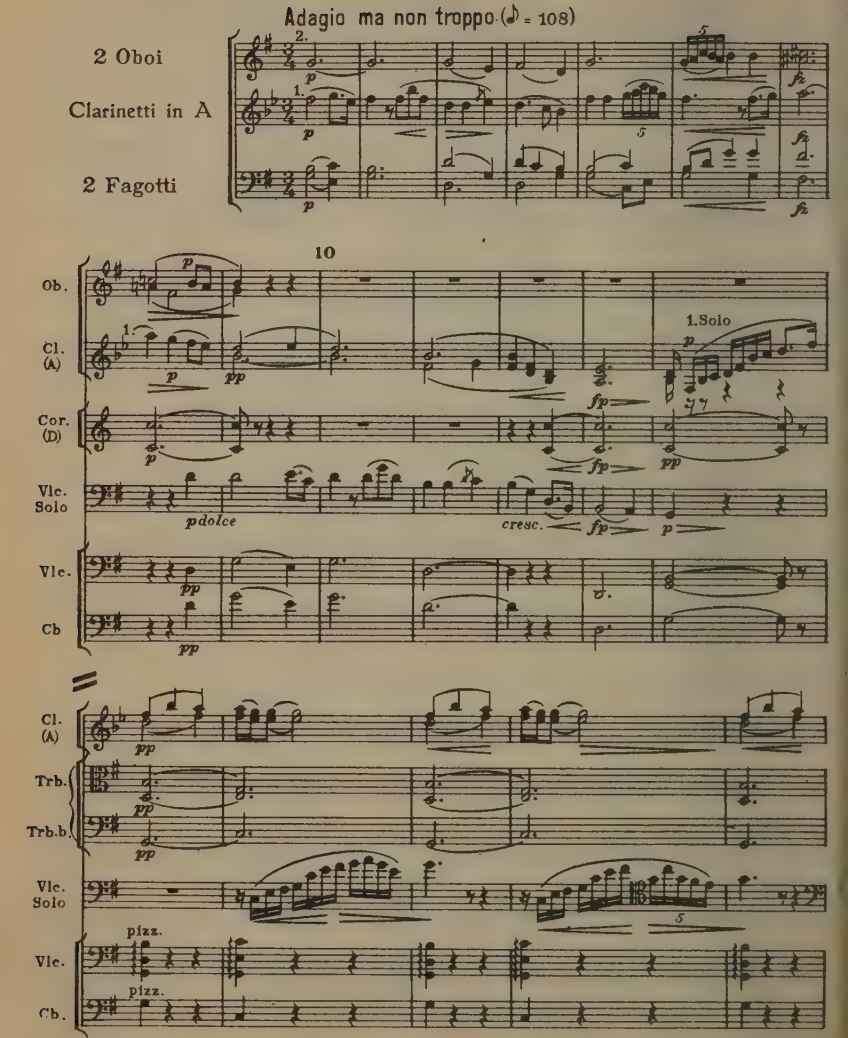
Vl. II

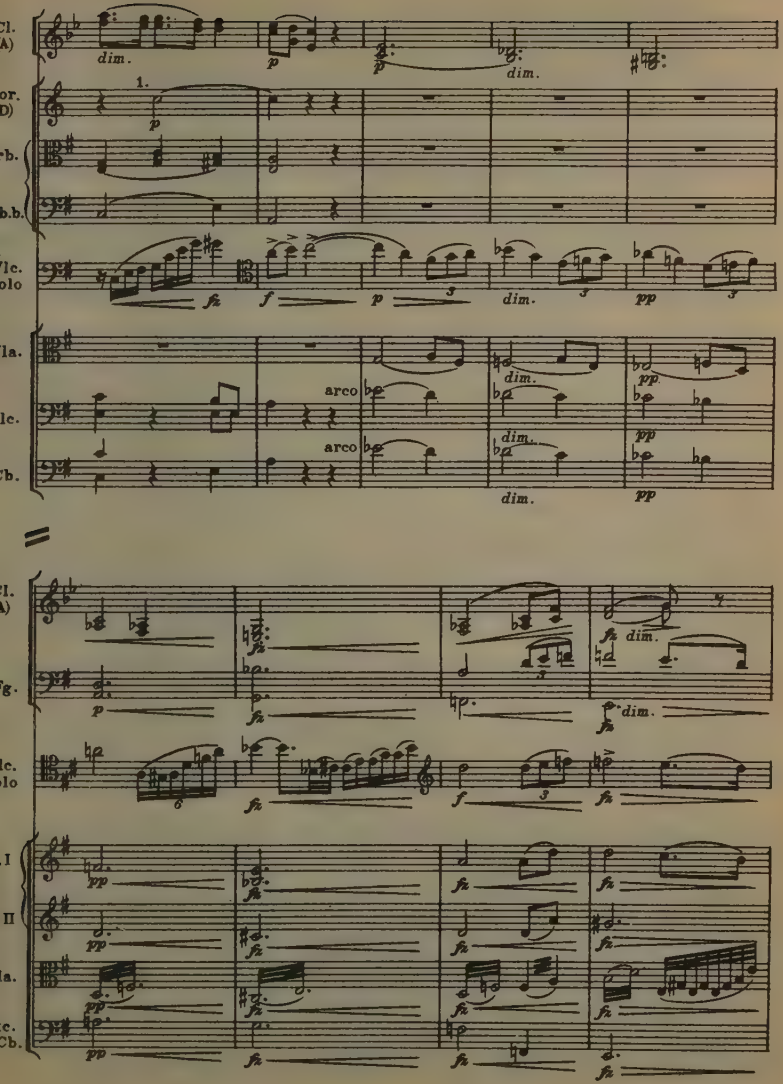
Vla.

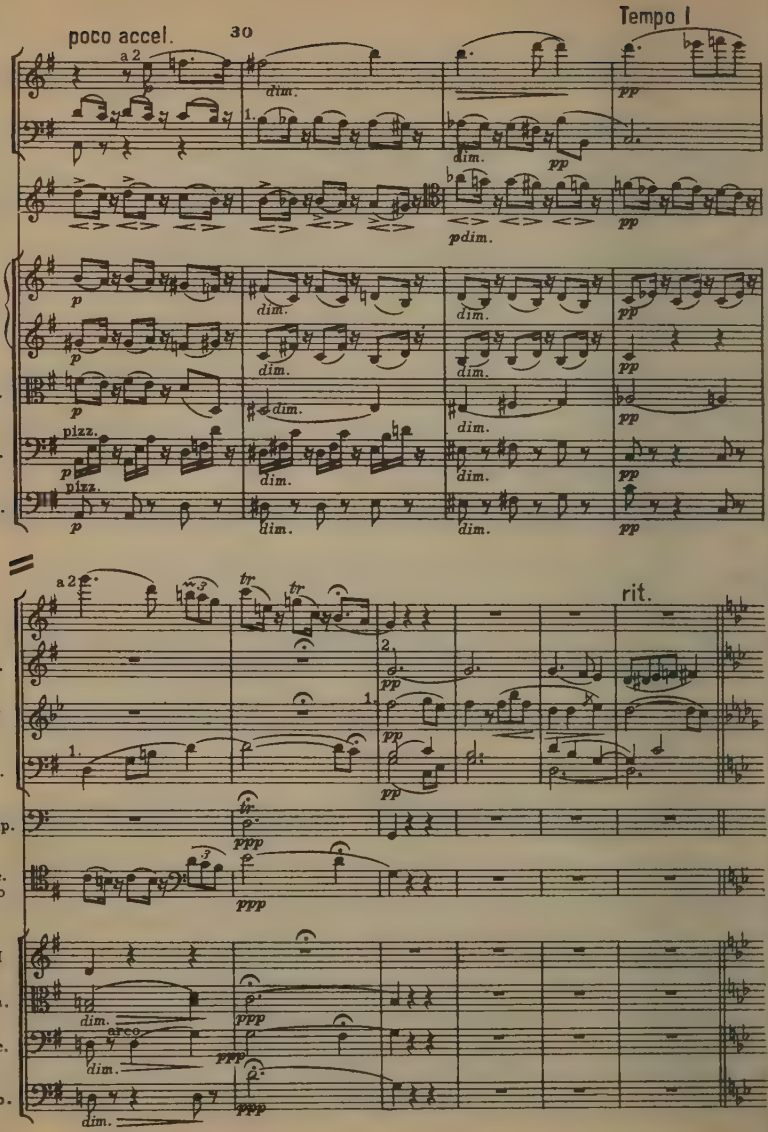
Vlc. e Cb.

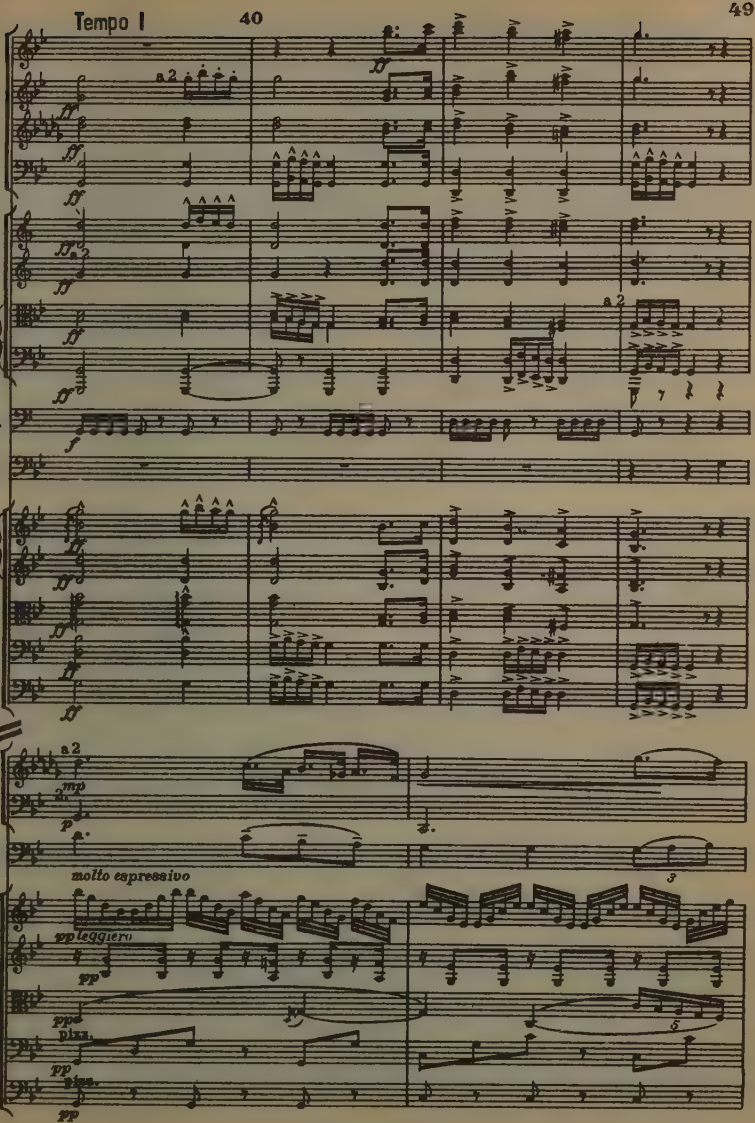

350
Fl.
Ob.
Cl. (A)
Fg.
(E)
Cor.
(D)
Tr. (E)
Trb.
Trb.b. e Tb.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 2
f
ff
fff

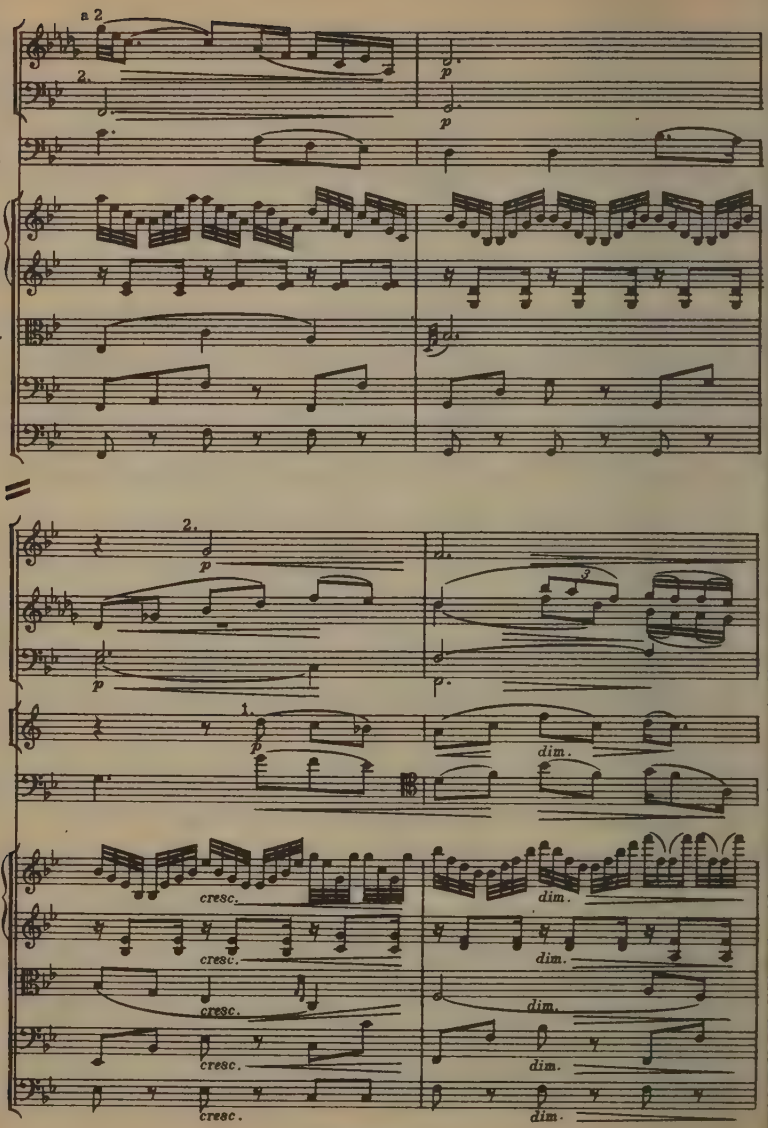
II

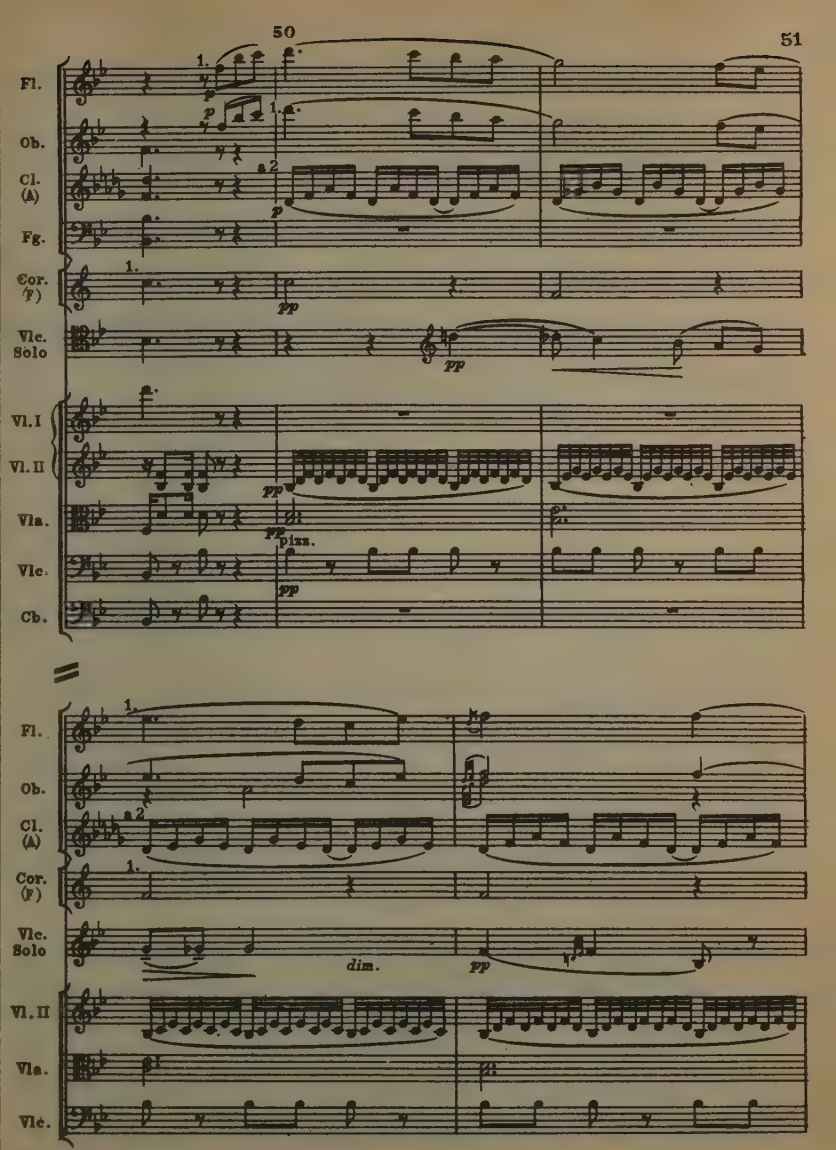

Adagio ma non troppo (♩ = 108)
2 Oboi
Clarinetti in A
2 Fagotti
10
Ob.
Cl. (A)
Cor. (D)
Vlc. Solo
Vlc.
Cb
1.Solo
pdolce
cresc.
Trb.
Trb.b
pizz.

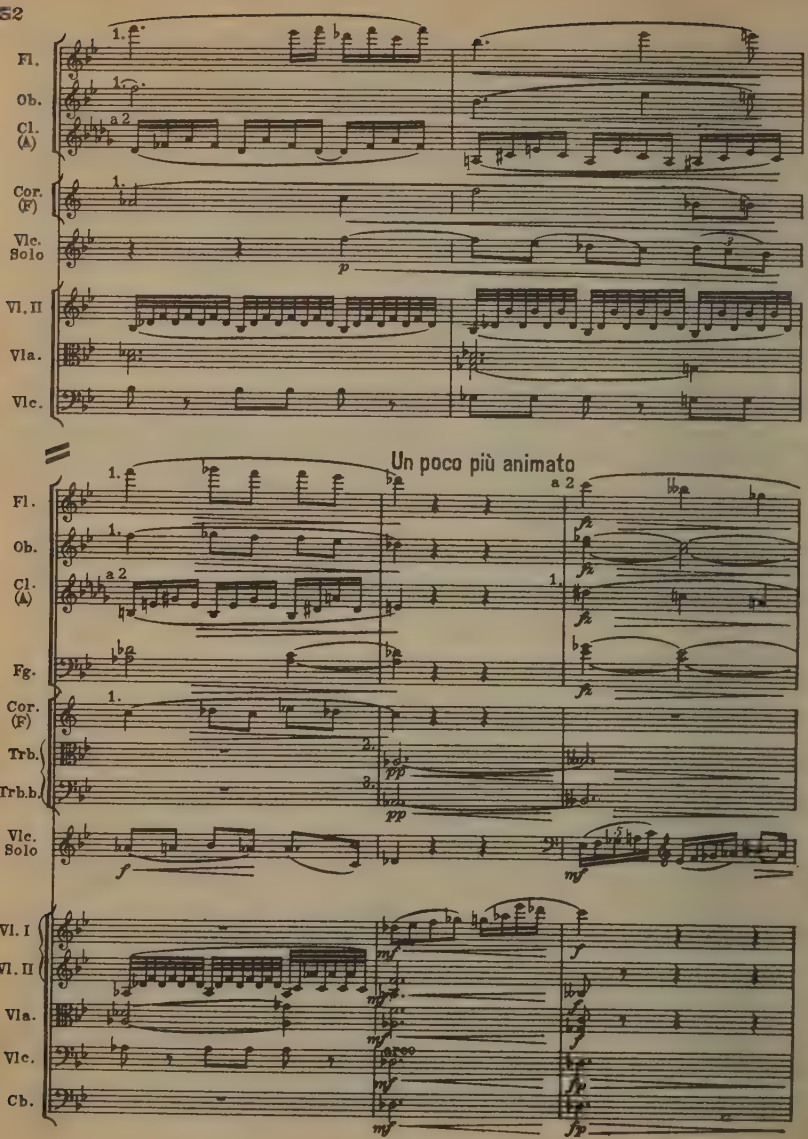

dim.
p
1.
arco
arco
dim.
pp
fz
f
3
6
I
II

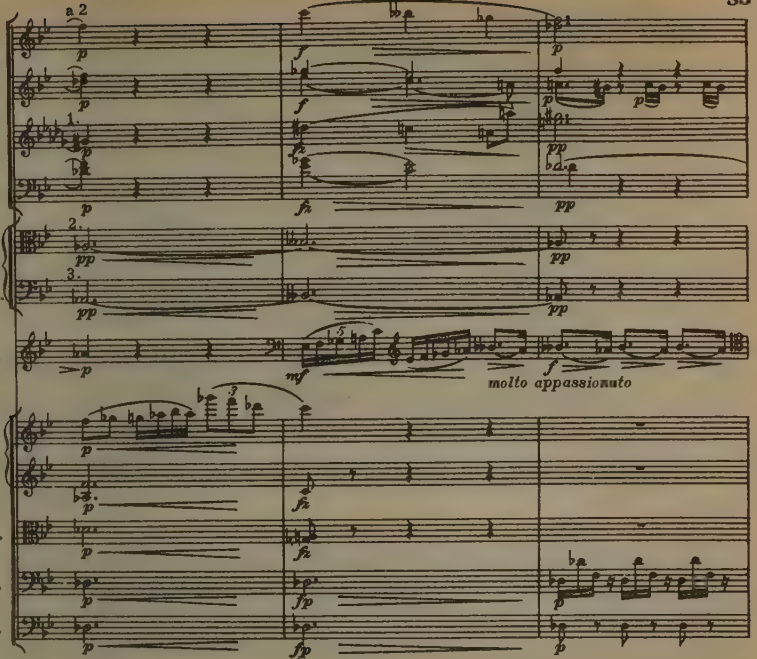

poco accel.
30
Tempo I
Fl.
Fg.
Vlc. Solo
Vl.I
Vl.II
Vla.
Vlc.
Cb.
pizz.
rit.
Ob.
Cl. (A)
Timp.
arco

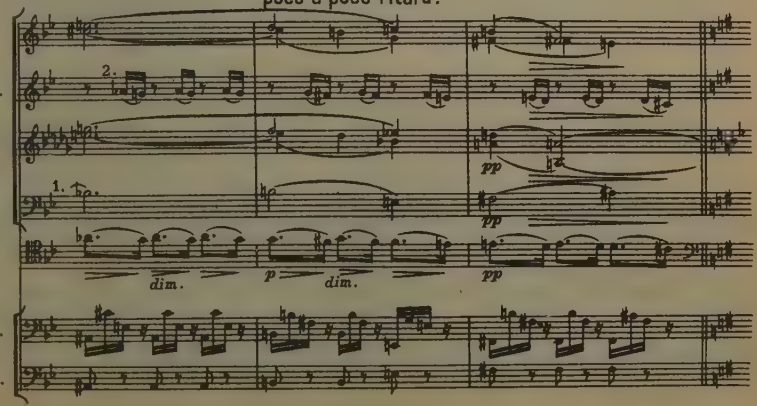

Tempo I
40
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tr. (C)
Timp.
Vlc. solo
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 2
molto espressivo
leggiero
pizz.

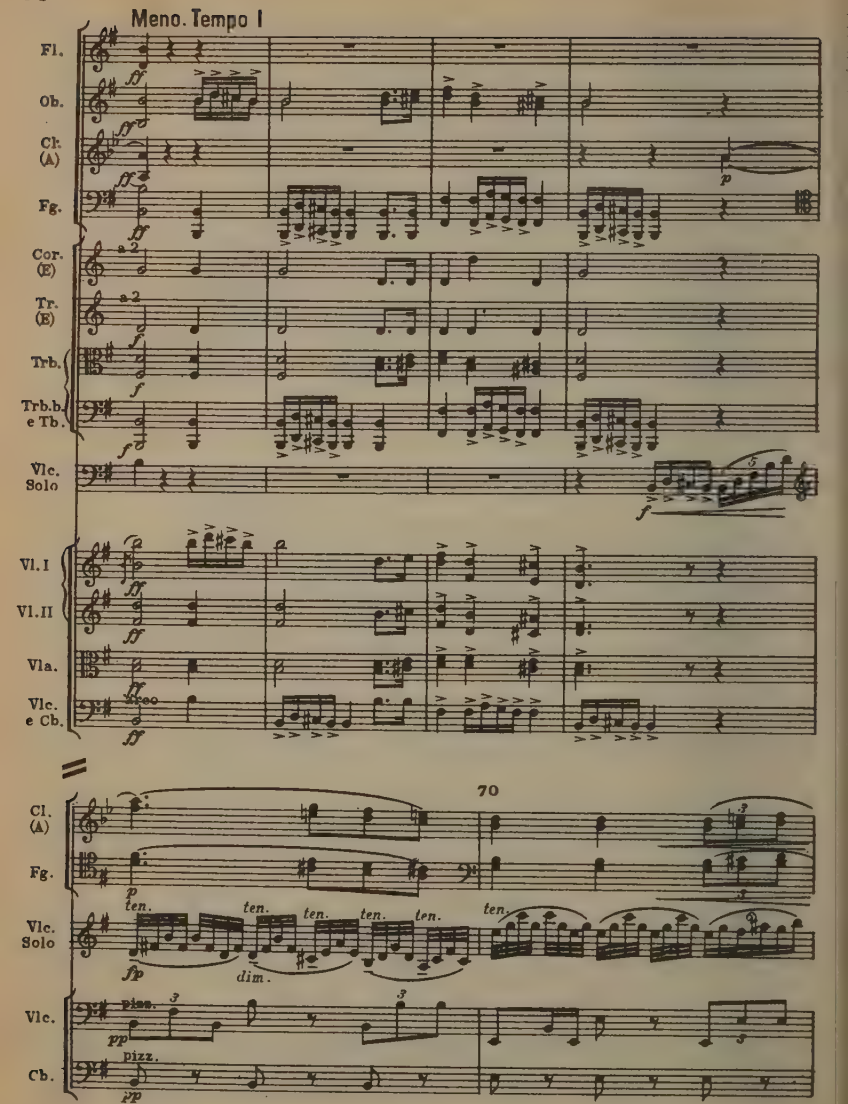

a 2
Cl. (A)
Fg.
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc.
Cb.
Ob.
Cor. (F)
dim.
cresc.

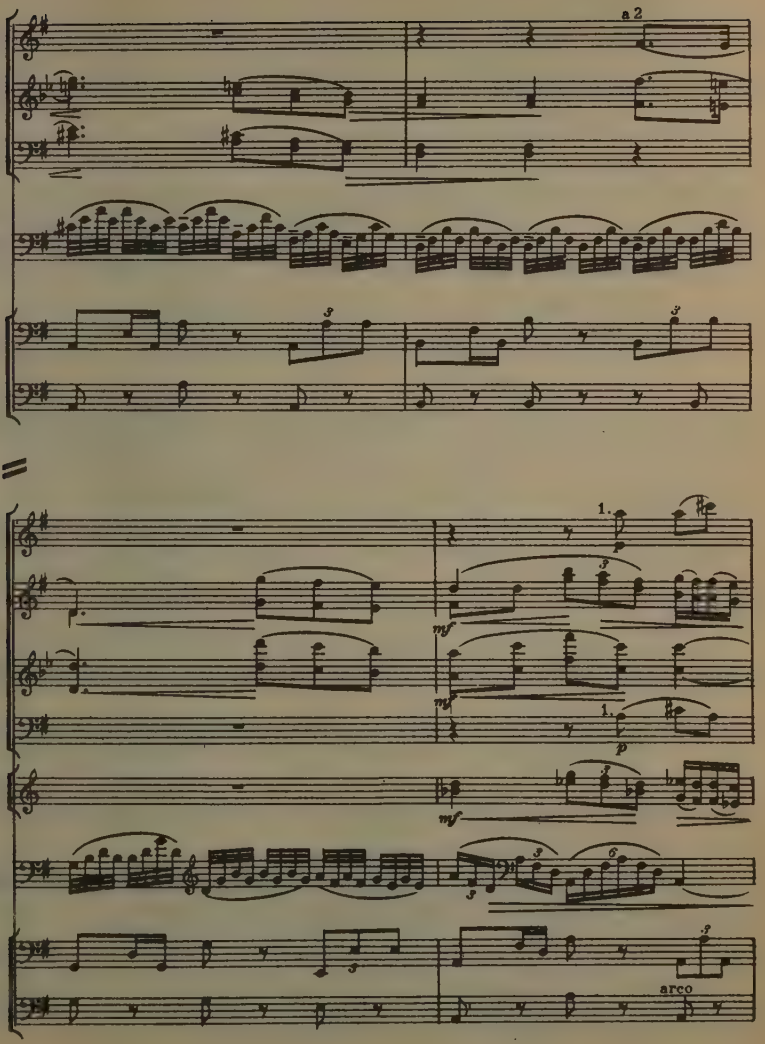

Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc.
Cb.
pizz.
dim.

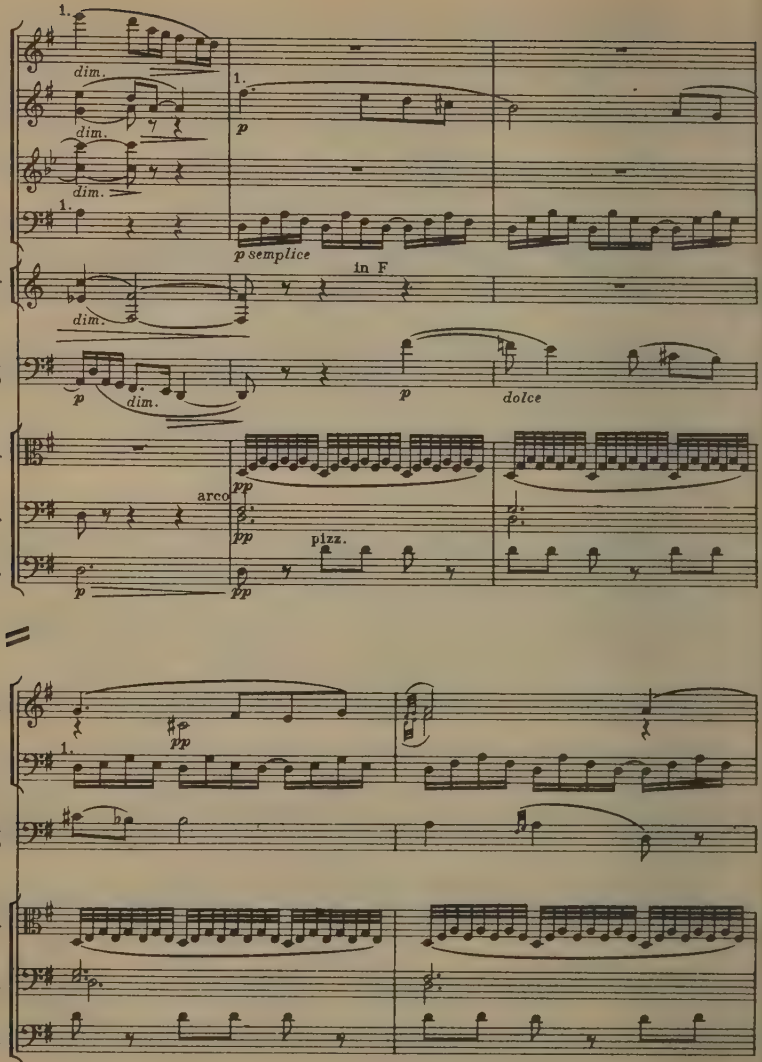

Fl.
Ob.
Cl. (A)
Cor. (F)
Vlc. Solo
Vl. II
Vla.
Vlc.
Un poco più animato
a 2
Fg.
Trb.
Trb.b.
Vl. I
Cb.

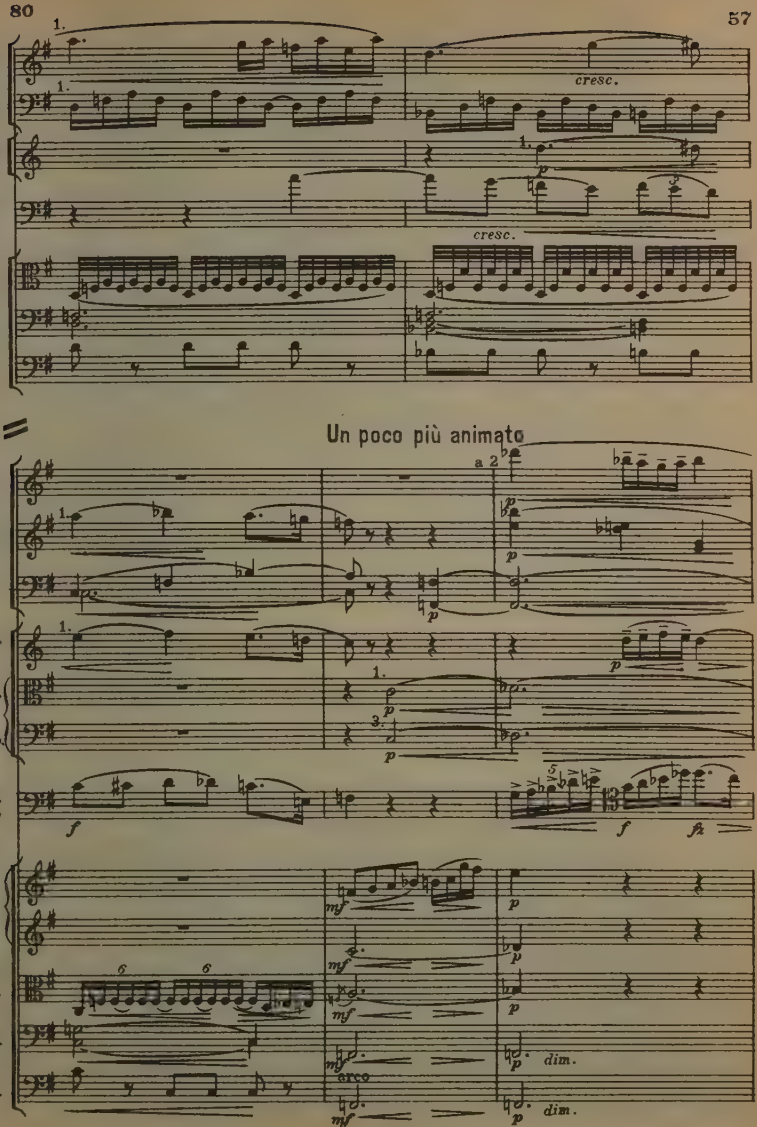

a 2
Fl.
Ob.
Cl. (A)
Fg.
Trb.
Trbb.
Vlc. Solo
molto appassionato
Vl.I
Vl.II
Vla.
Vlc.
Cb.

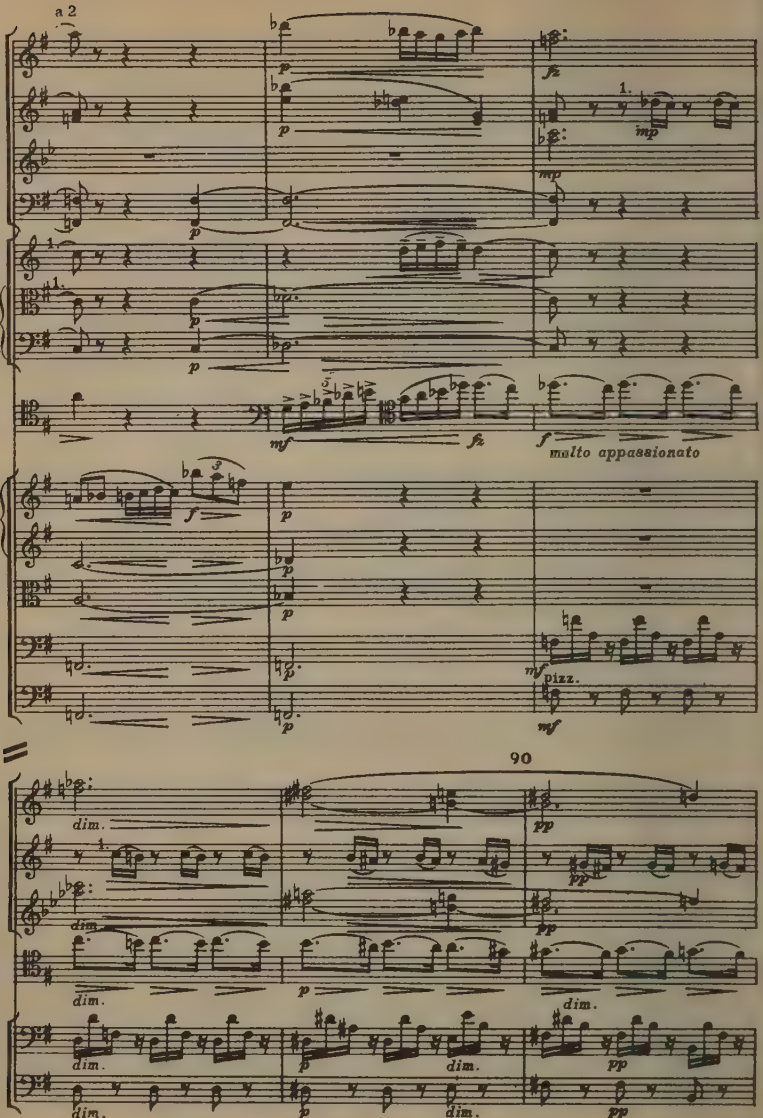

poco a poco ritard.
Fl.
Ob.
Cl. (A)
Fg.
Vlc. Solo
dim.
dim.
Vlc.
Cb.

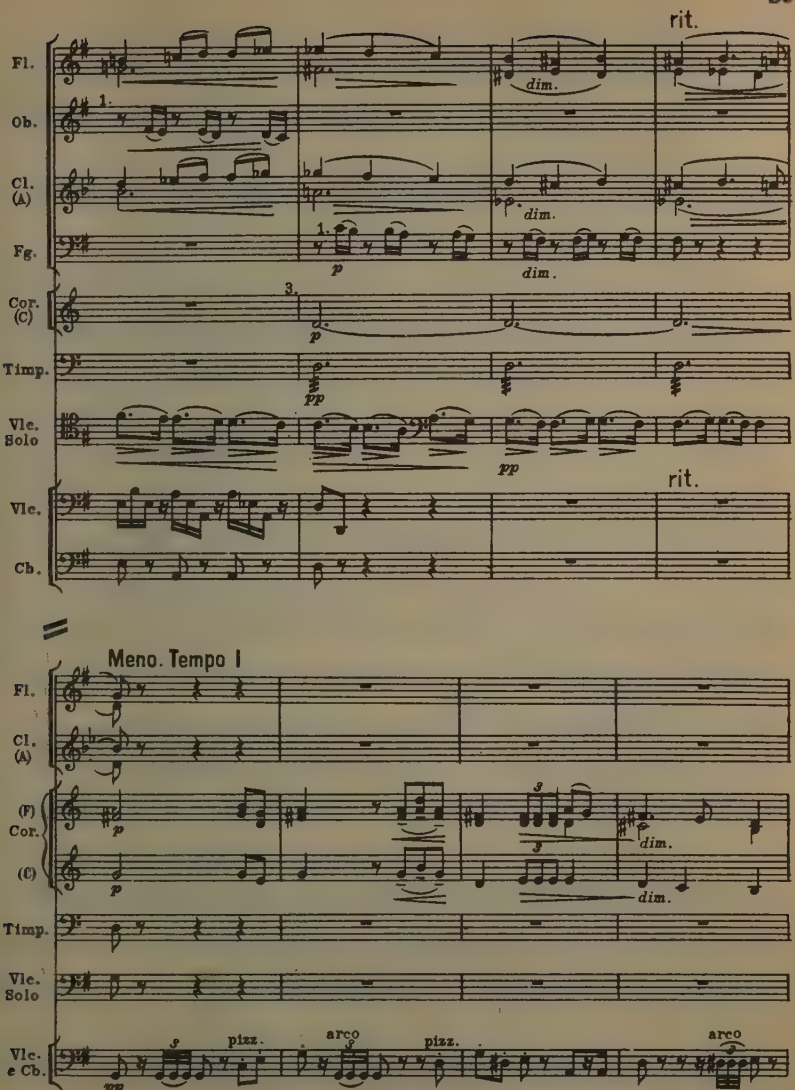

Meno. Tempo I
Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Tr. (E)
Trb.
Trb.b. e Tb.
Vlc. Solo
Vl.I
Vl.II
Vla.
Vlc. e Cb.
70
Cl. (A)
Fg.
Vlc. Solo
ten.
dim.
Vlc.
Cb.
pizz.

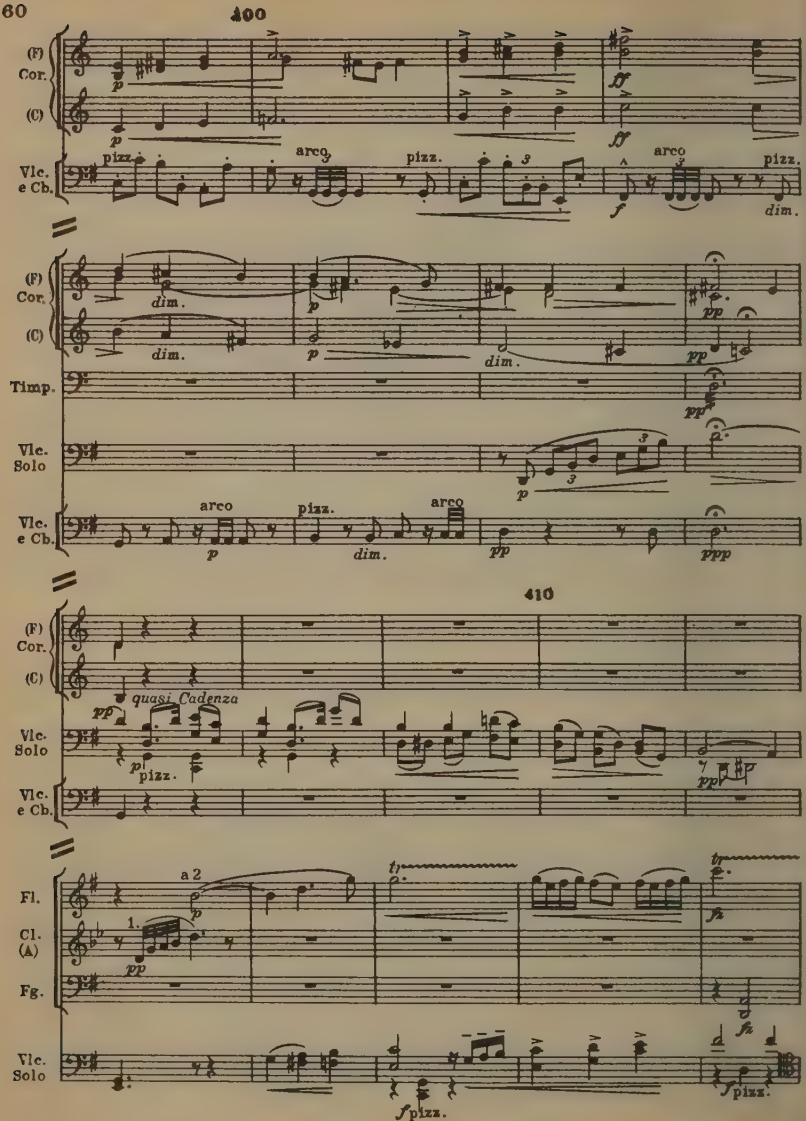

Ob.
Cl. (A)
Fg.
Vlc. Solo
Vlc.
Cb.
a 2
Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Vlc. Solo
Vlc.
Cb.
1.
mf
p
arco

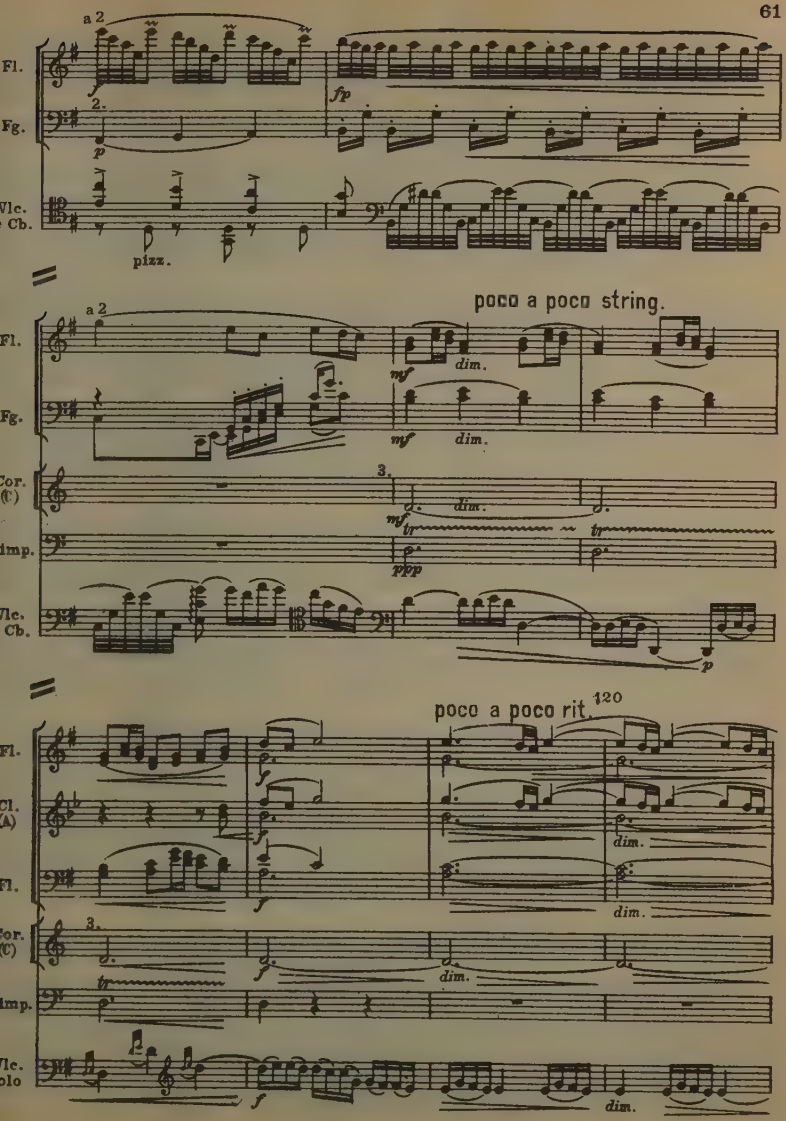

Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Vlc. Solo
Vla.
Vlc.
Cb.
dim.
p
p semplice
in F
dolce
arco
pizz.
pp

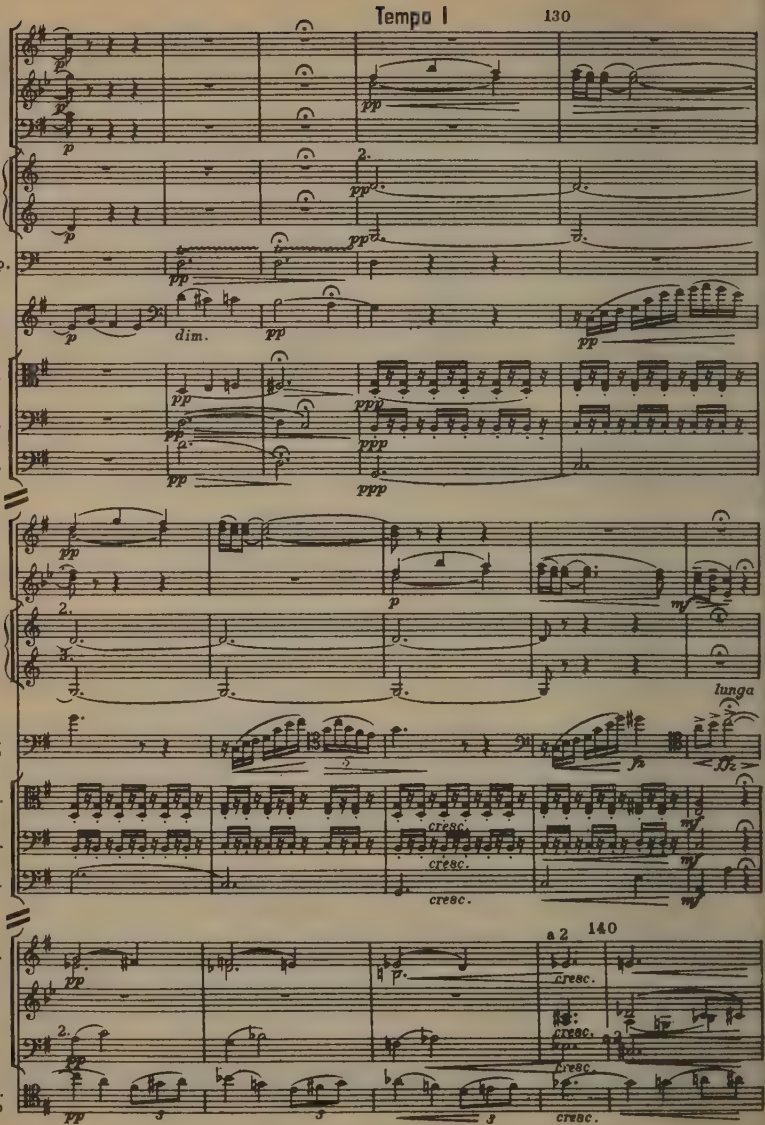

Ob.
Fg.
Cor. (F)
Vlc. Solo
Vla.
Vlc.
Cb.
cresc.
cresc.
Un poco più animato
Fl.
Ob.
Fg.
Cor. (F)
Trb.
Trb.b.
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 2
arco
dim.
dim.

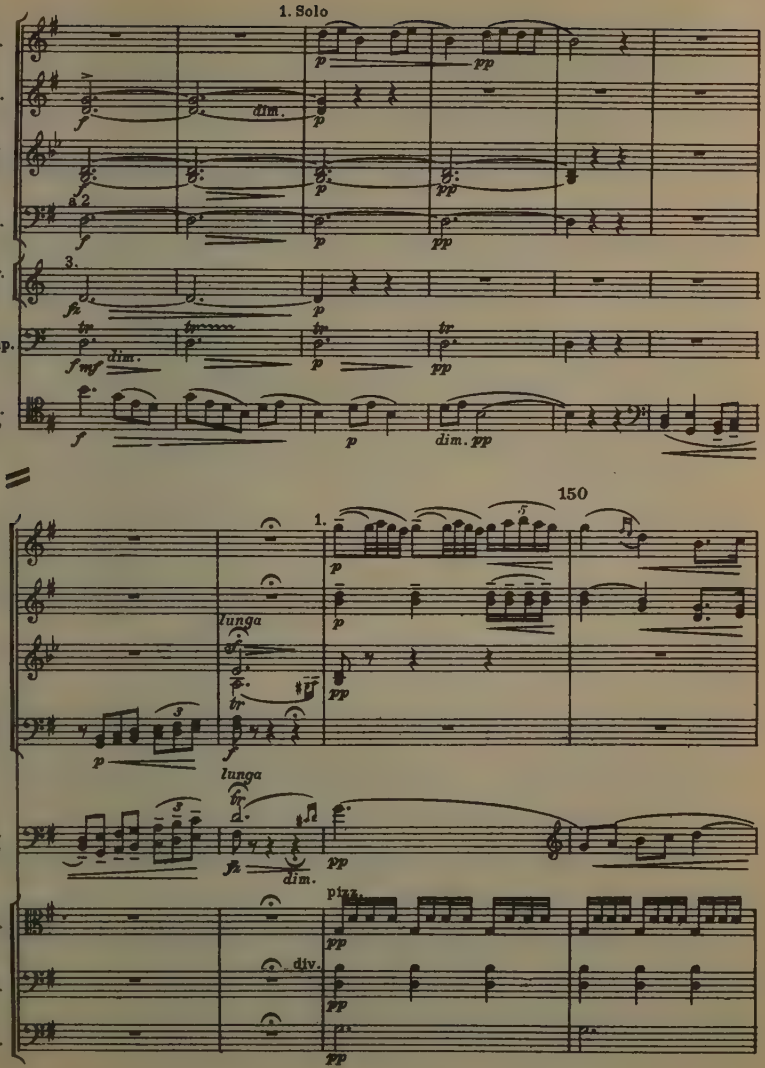

a 2
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Trb.
Trb.b.
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc.
Cb.
molto appassionato
pizz.
90
dim.

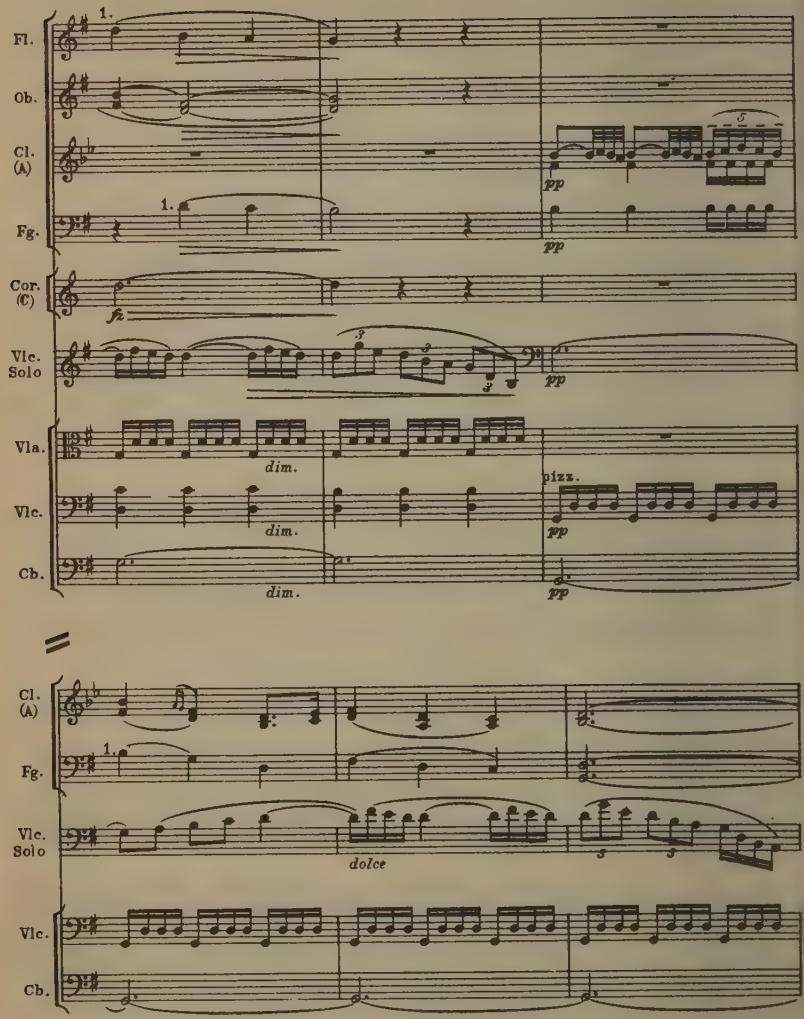

rit.
Fl.
Ob.
Cl. (A)
Fg.
Cor. (C)
Timp.
Vlc. Solo
Vlc.
Cb.
dim.
p
pp
rit.
Meno. Tempo I
(F)
(C)
pizz.
arco

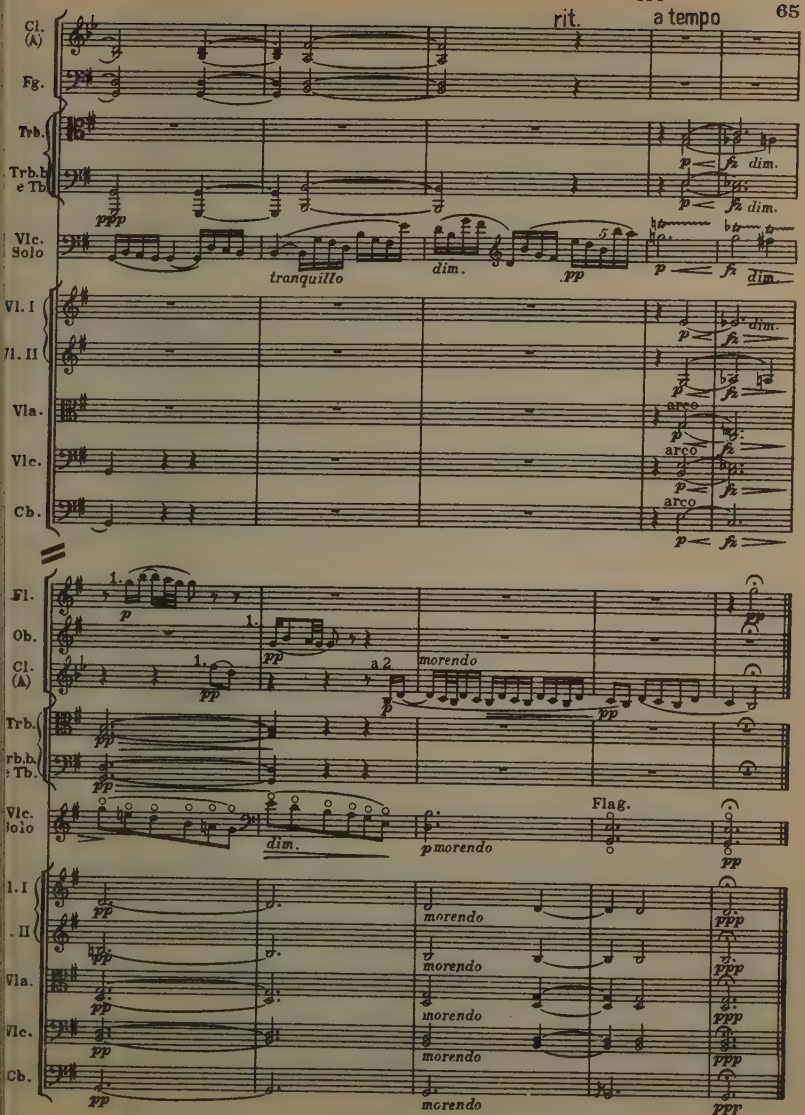

400
(F)
Cor.
(C)
Vlc.
e Cb.
pizz.
arco
pizz.
arco
pizz.
dim.
Timp.
Vlc.
Solo
410
quasi Cadenza
a 2
Fl.
Cl.
(A)
Fg.
1.
tr
pizz.


a 2
Fl.
Fg.
Vlc.
Cb.
pizz.
poco a poco string.
Cor.
Timp.
poco a poco rit.
120
Cl.
Vlc. solo
dim.

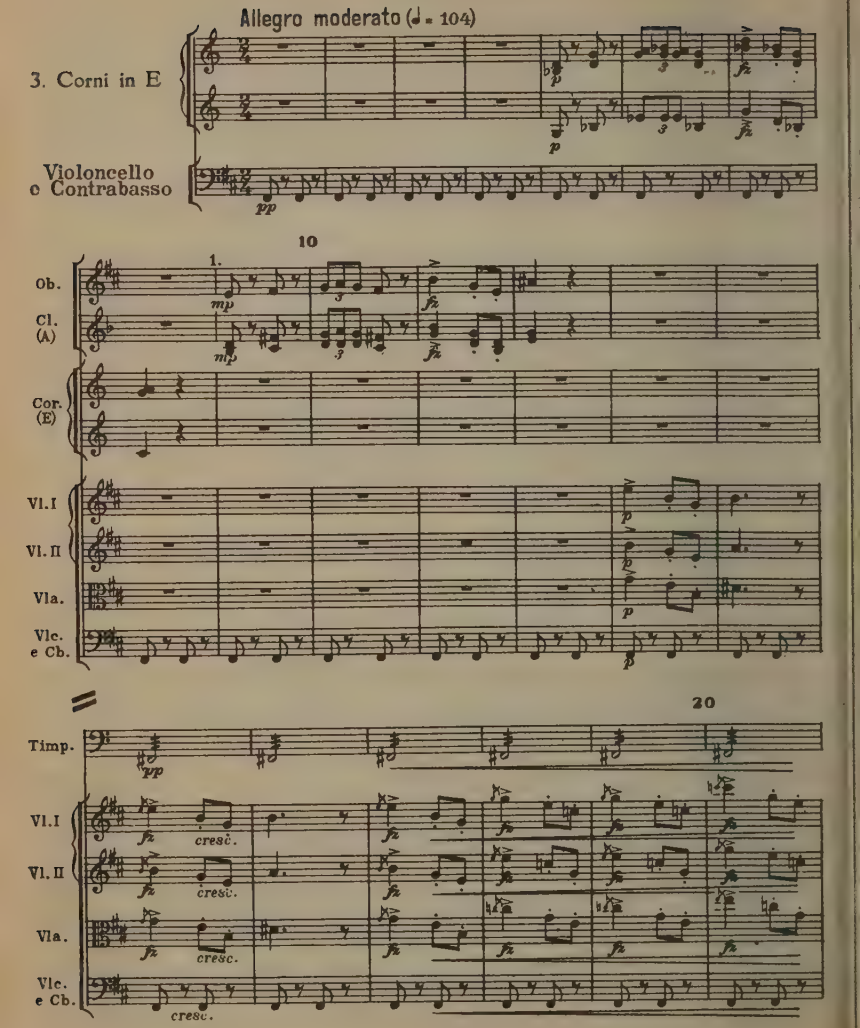

Tempo I
130
Fl.
Cl. (A)
Fg.
(F) Cor. (C)
Timp.
Vlc. Solo
Vla.
Vlc.
Cb.
dim.
Ob.
lunga
cresc.
a 2
140

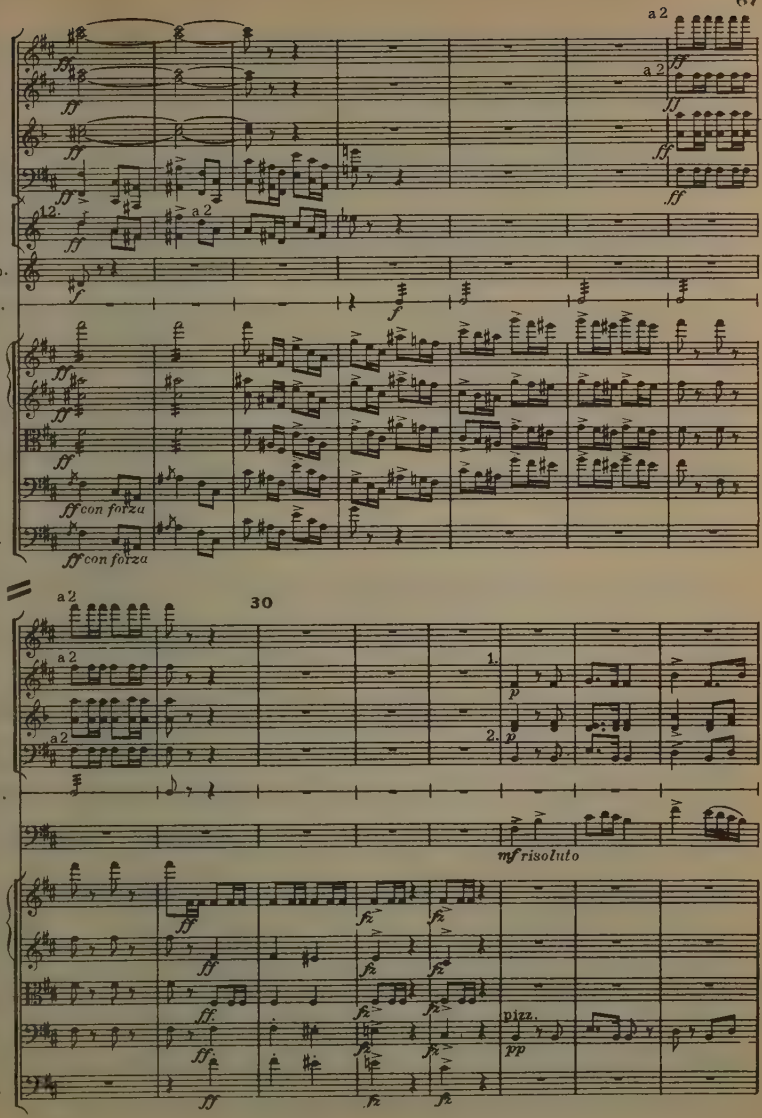

1. Solo
Fl.
Ob.
Cl. (A)
Fg.
Cor. (C)
Timp.
Vlc. Solo
150
1.
lunga
lunga
pizz.
div.
Vla.
Vlc.
Cb.

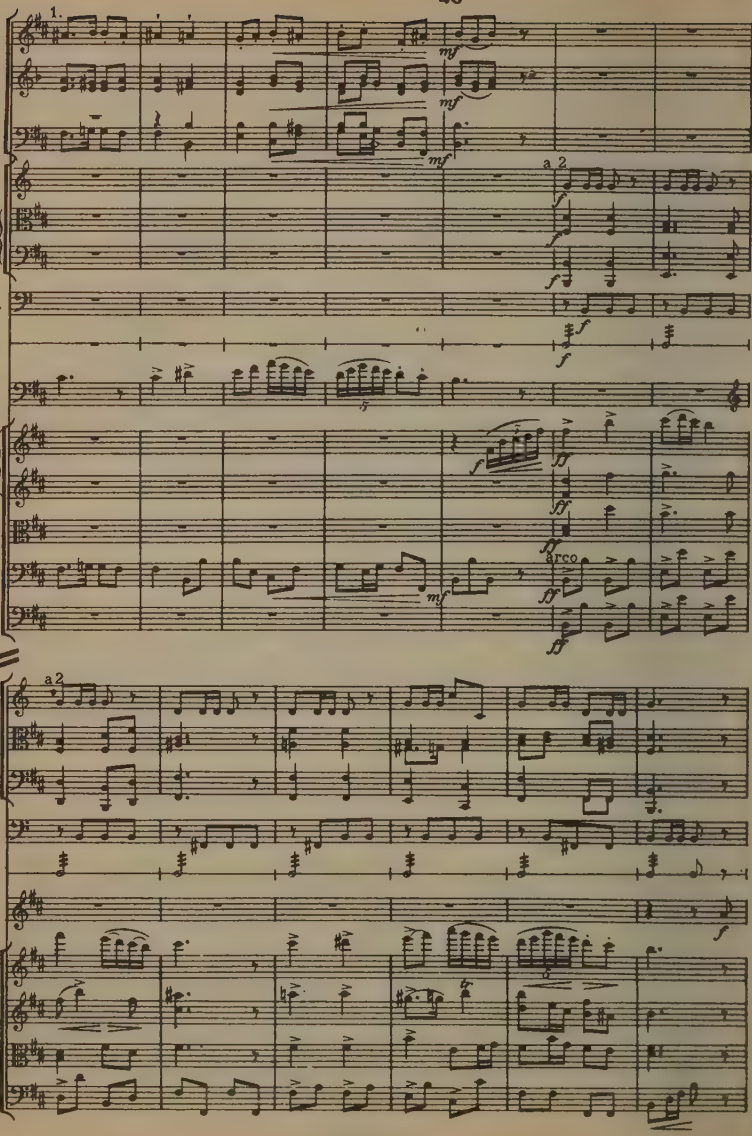

Fl.
Ob.
Cl. (A)
Fg.
Cor. (C)
Vlc. Solo
Vla.
Vlc.
Cb.
1.
pp
fz
dim.
pizz.
Cl. (A)
Fg.
Vlc. Solo
dolce
Vlc.
Cb.

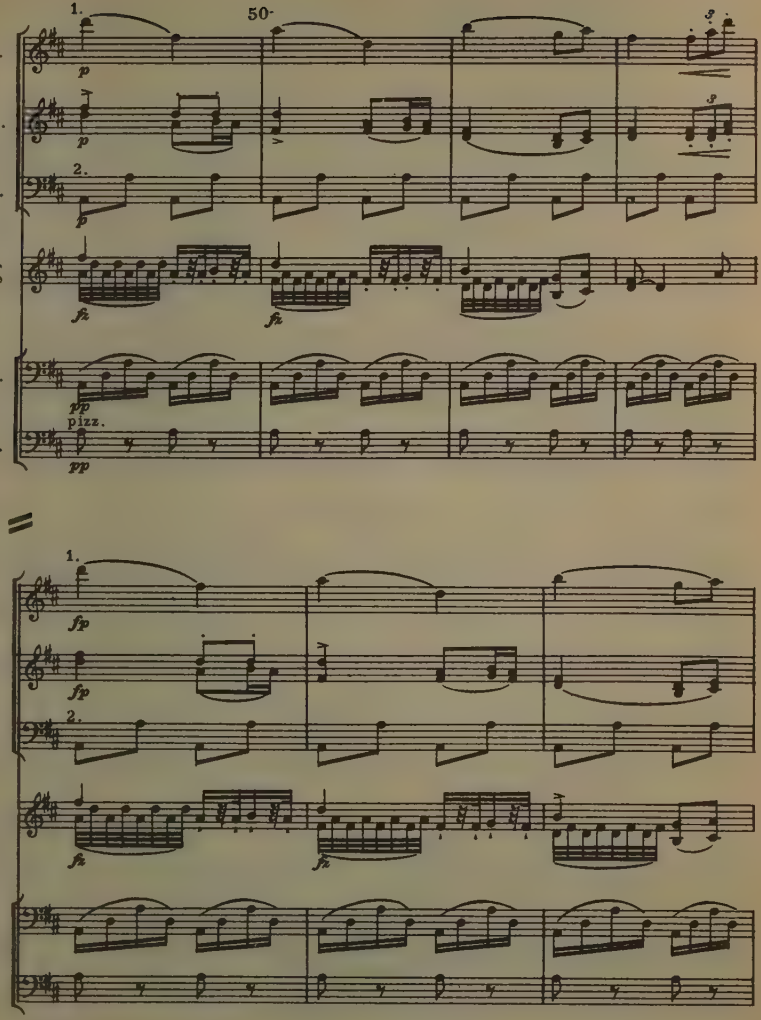

rit.
a tempo
65
Cl. (A)
Fg.
Trb.
Trb.b. e Tb.
Vlc. Solo
tranquillo
dim.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
arco
Fl.
Ob.
Cl. (A)
a 2
morendo
Flag.
dim.
p morendo

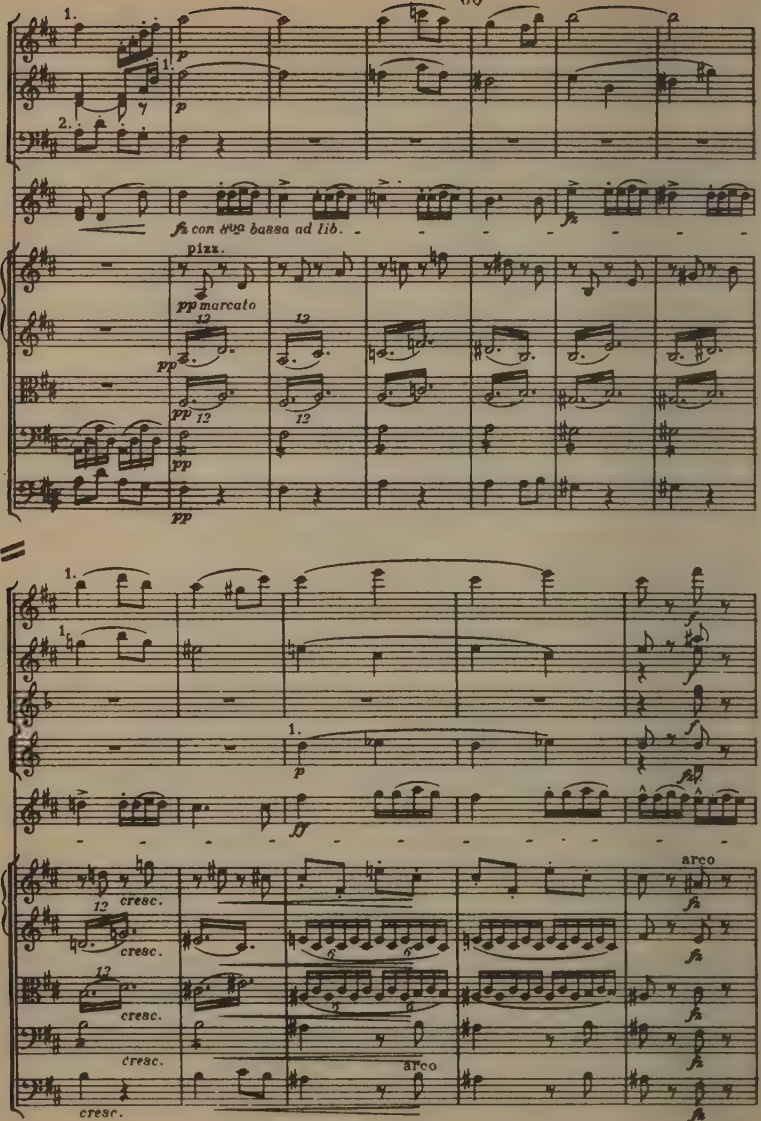
III
FINALE

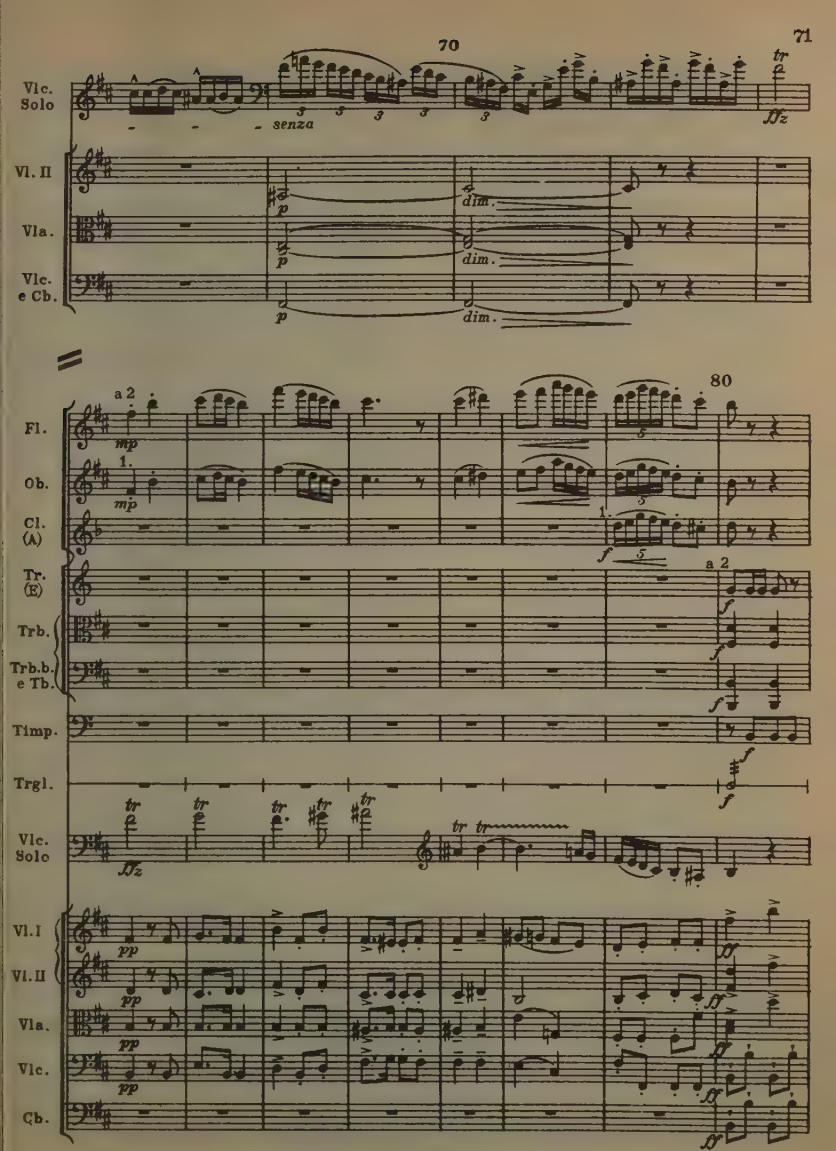

Allegro moderato (♩ = 104)
3. Corni in E
Violoncello e Contrabasso
10
1.
Ob.
Cl. (A)
Cor. (E)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
20
Timp.
cresc.

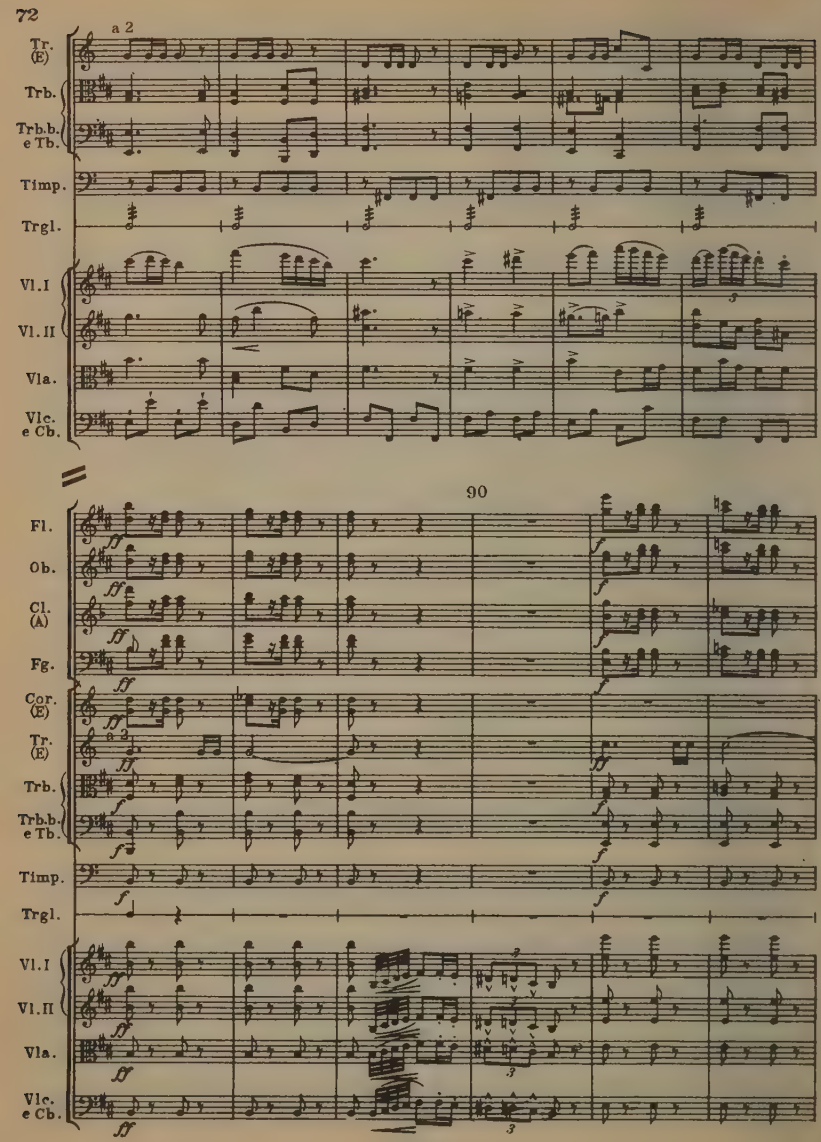

Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Timp.
Trgl.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
ff
f
ff con forza
30
1.
2.
p
Vlc. Solo
mf risoluto
fz
pizz.
pp

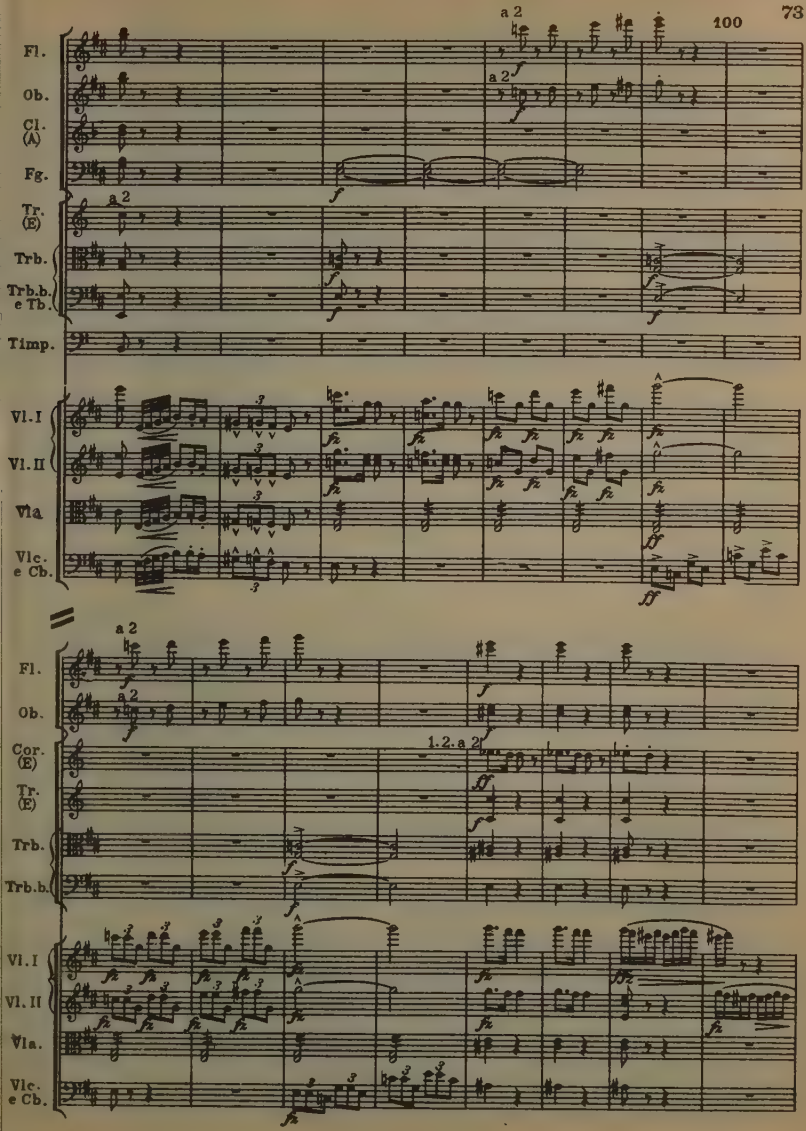

1.
Ob.
Cl. (A)
Fg.
Tr. (E)
Trb.
Trb.b. e Tb.
Timp.
Trgl.
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 2
arco
Tr. (E)
Trb.
Trb.b. e Tb.
Timp.
Trgl.
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc. e Cb.

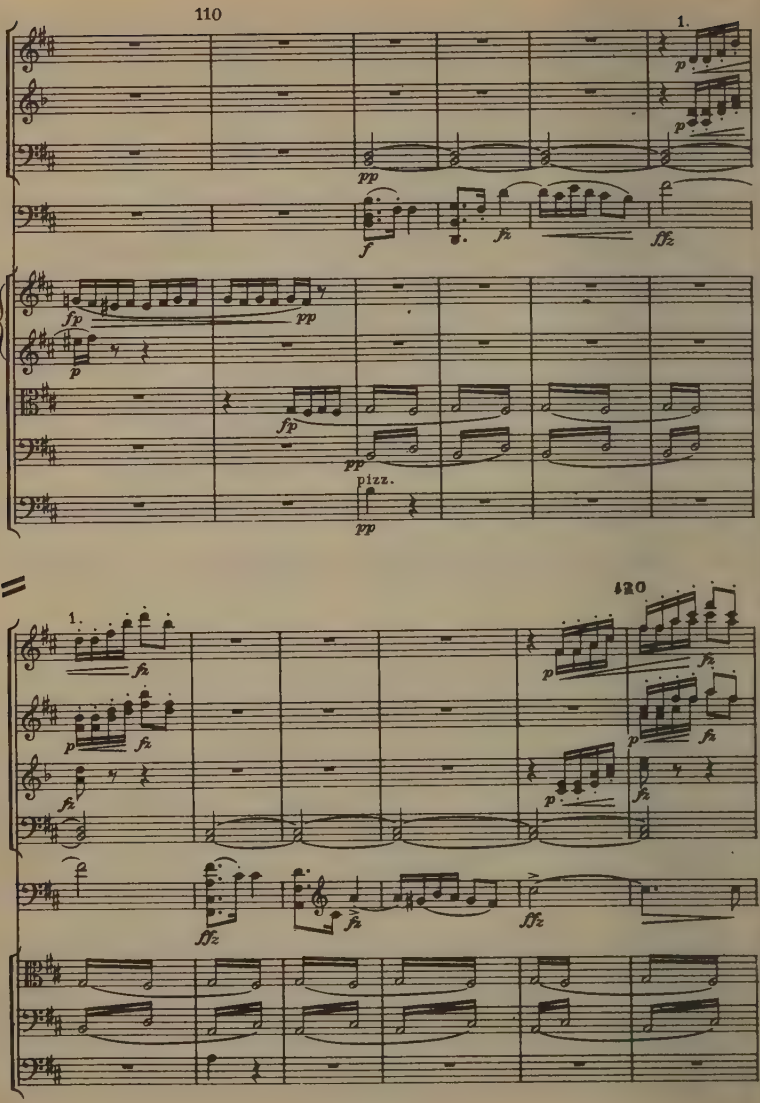

1.
50
Fl.
Ob.
Fg.
2.
Vlc. Solo
Vlc.
pizz.
Cb.
1.
Fl.
Ob.
Fg.
2.
Vlc. Solo
Vlc.
Cb.

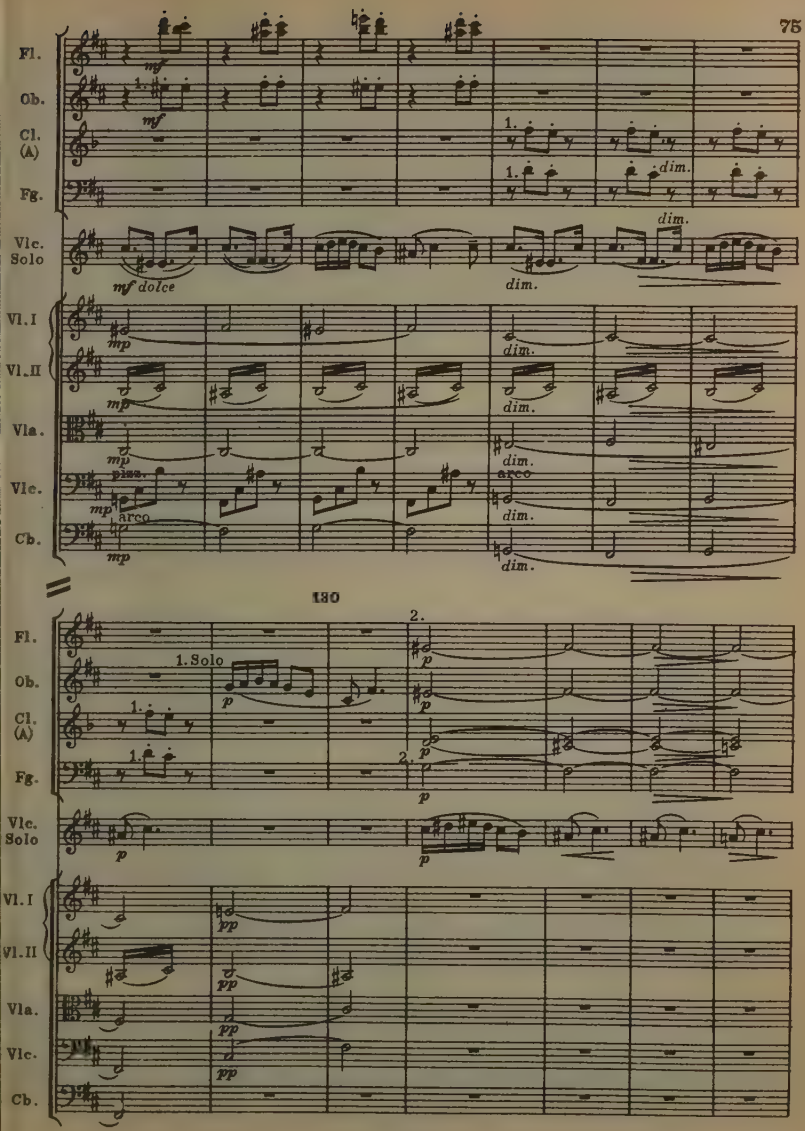

60
Fl.
Ob.
Fg.
Vlc. Solo
fz con 8va bassa ad lib.
pizz.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
pp marcato
Cl. (A)
Cor. (E)
arco
cresc.

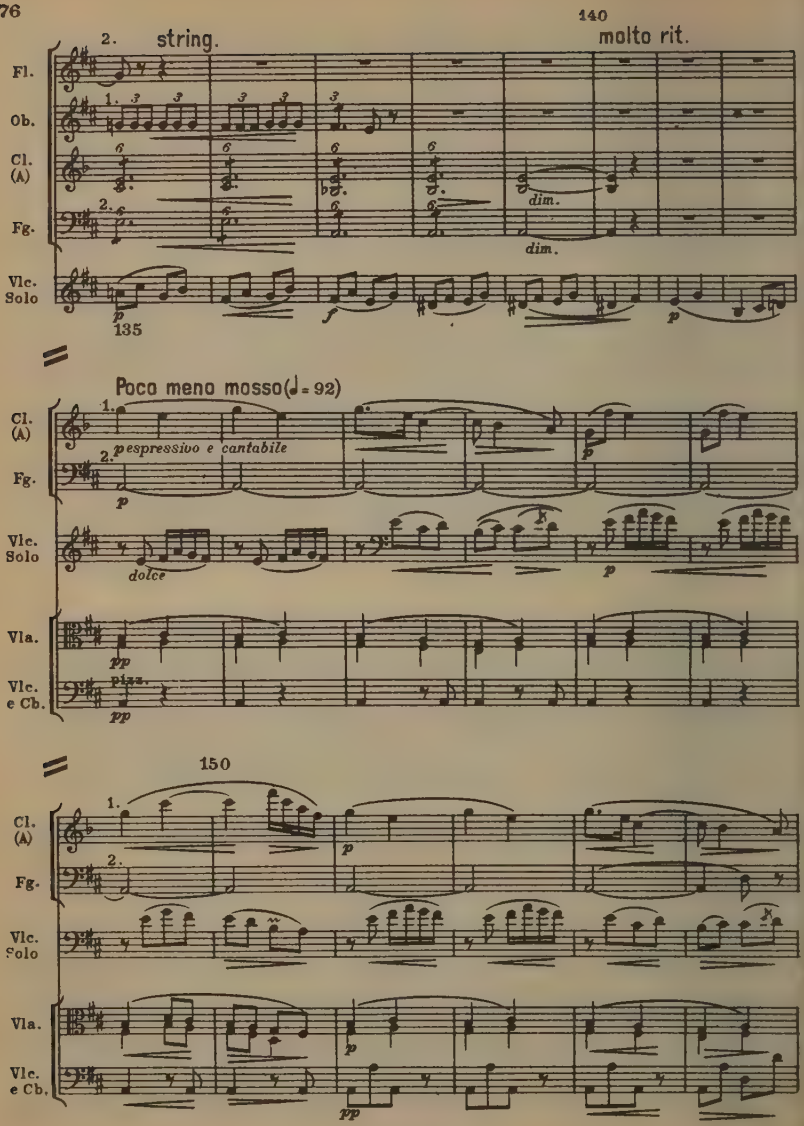

Vlc. Solo
senza
Vl. II
Vla.
Vlc. e Cb.
dim.
80
a 2
Fl.
Ob.
Cl. (A)
Tr. (E)
Trb.
Trb.b. e Tb.
Timp.
Trgl.
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc.
Cb.

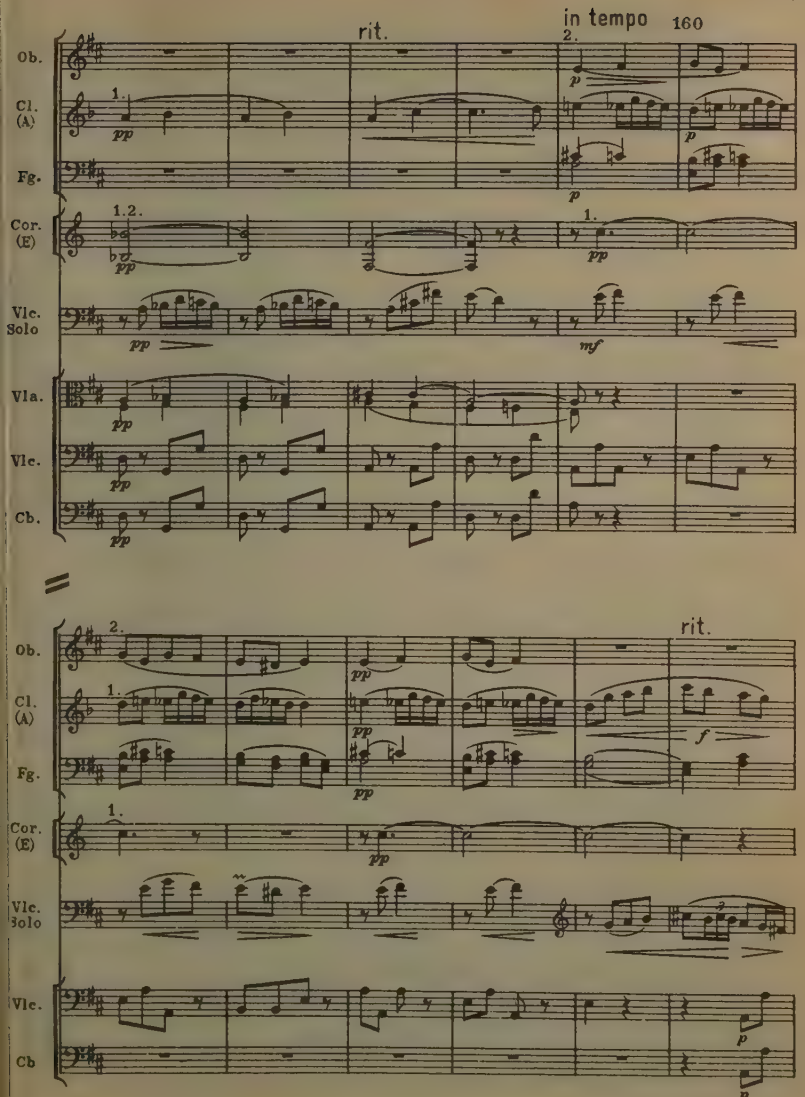

a 2
Tr. (E)
Trb.
Trb.b. e Tb.
Timp.
Trgl.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
90
Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Tr. (E)
a 2
Trb.
Trb.b. e Tb.
Timp.
Trgl.
Vl.I
Vl.II
Vla.
Vlc. e Cb.

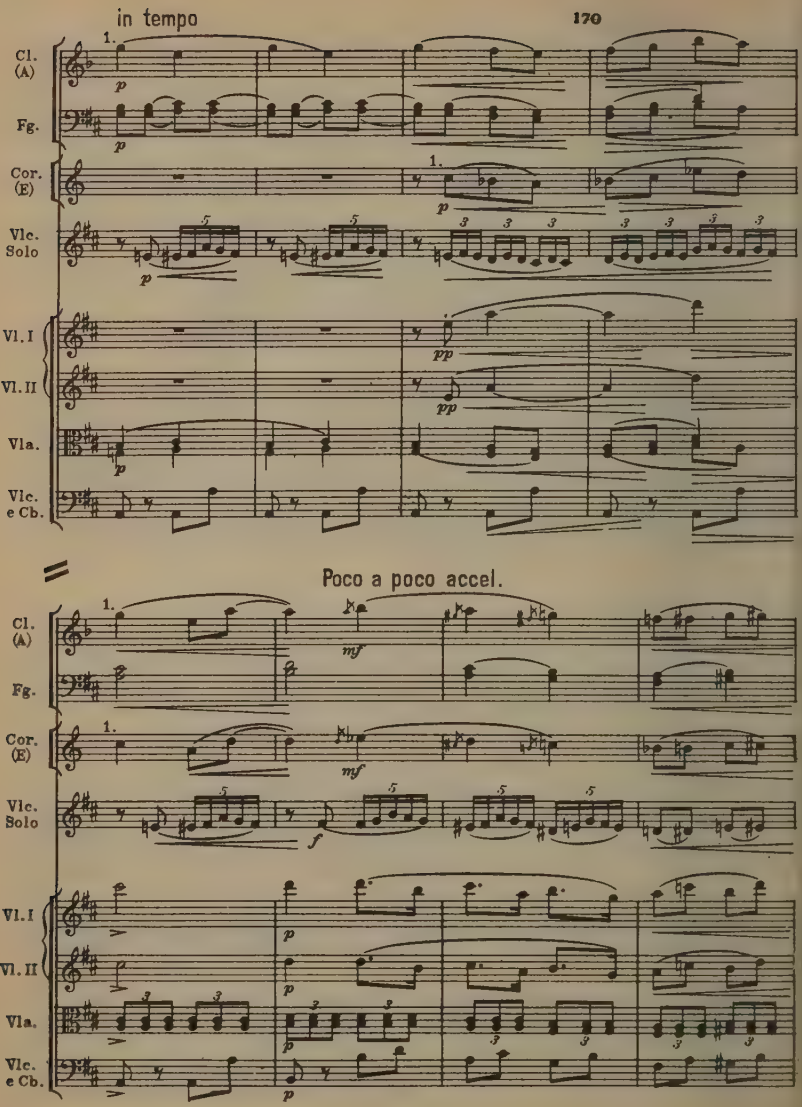

100
a 2
Fl.
Ob.
Cl. (A)
Fg.
Tr. (E)
Trb.
Trb.b. e Tb.
Timp.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
Cor. (E)
1. 2. a 2

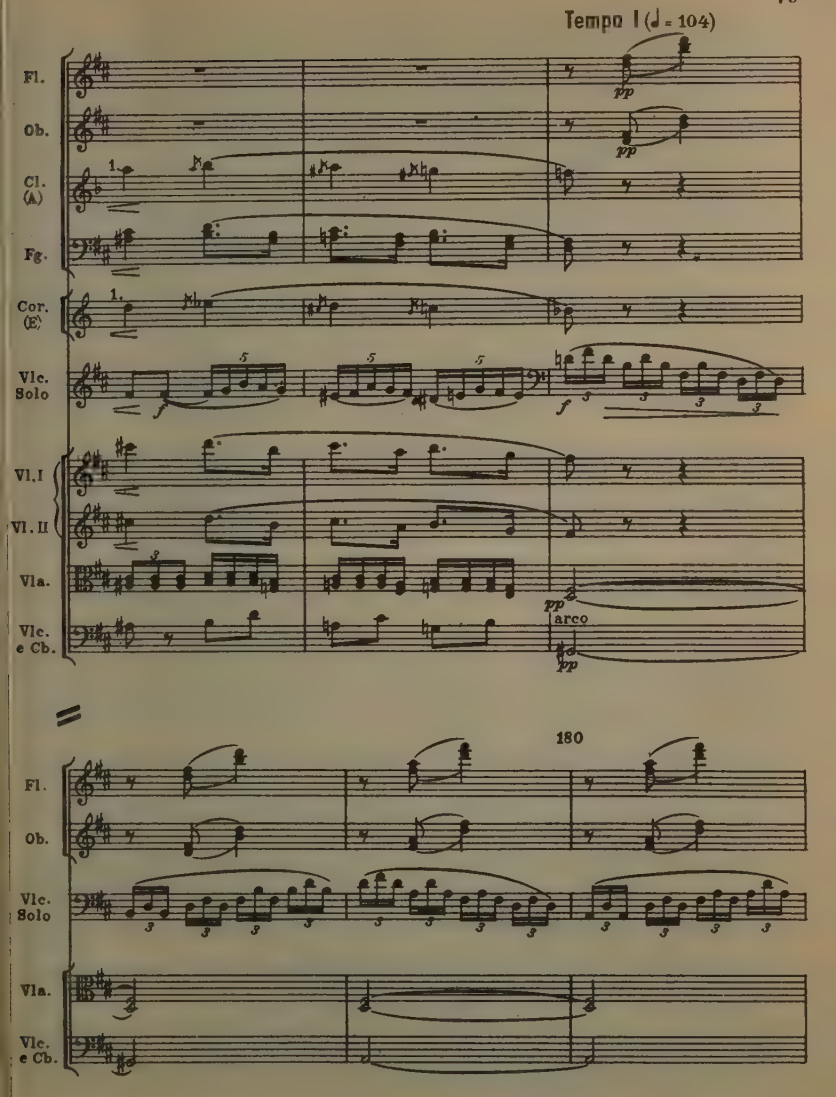

110
1.
Fl.
Cl. (A)
Fg.
Vlc. Solo
Vl.I
Vl.II
Vla.
Vlc.
Cb.
pizz.
120
Ob.

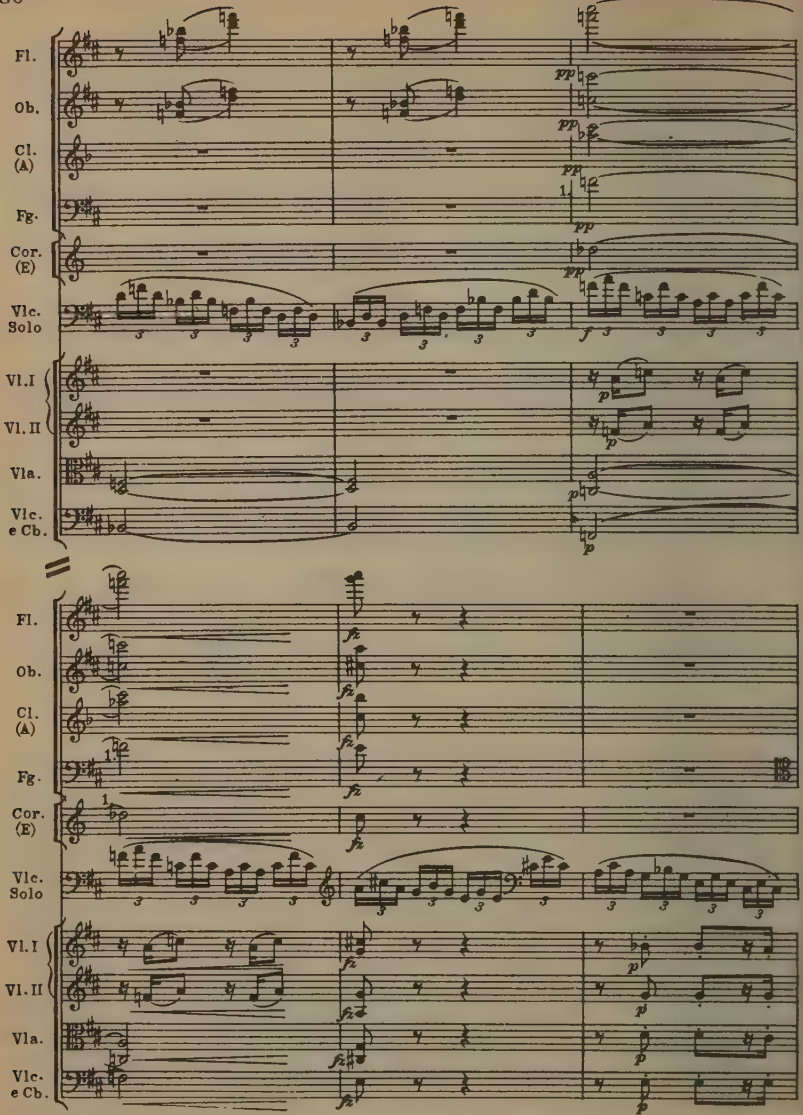

Fl.
Ob.
Cl. (A)
Fg.
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc.
Cb.
mf
mf dolce
mp
pizz.
arco
dim.
180
1. Solo
2.
p
pp


140
molto rit.
2. string.
Fl.
Ob.
Cl. (A)
Fg.
Vlc. Solo
dim.
dim.
135
Poco meno mosso(♩= 92)
espressivo e cantabile
dolce
Vla.
Vlc. e Cb.
pizz.
150


rit.
in tempo
160
Ob.
Cl. (A)
Fg.
Cor. (E)
Vlc. Solo
Vla.
Vlc.
Cb.
rit.


in tempo
170
Cl. (A)
Fg.
Cor. (E)
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc. e Cb.
Poco a poco accel.


Tempo I (♩ = 104)
Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc. e Cb.
arco
180


Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc. e Cb.
pp
f
p
fz

190

Vlc. Solo

ossia

Vl. I

Vl. II

Vla.

Vlc.

Cb.

Ob.

Fg.

Vlc. Solo

200

Fl.

Ob.

Cl. (A)

Fg.

Cor. (E)

Vlc. Solo

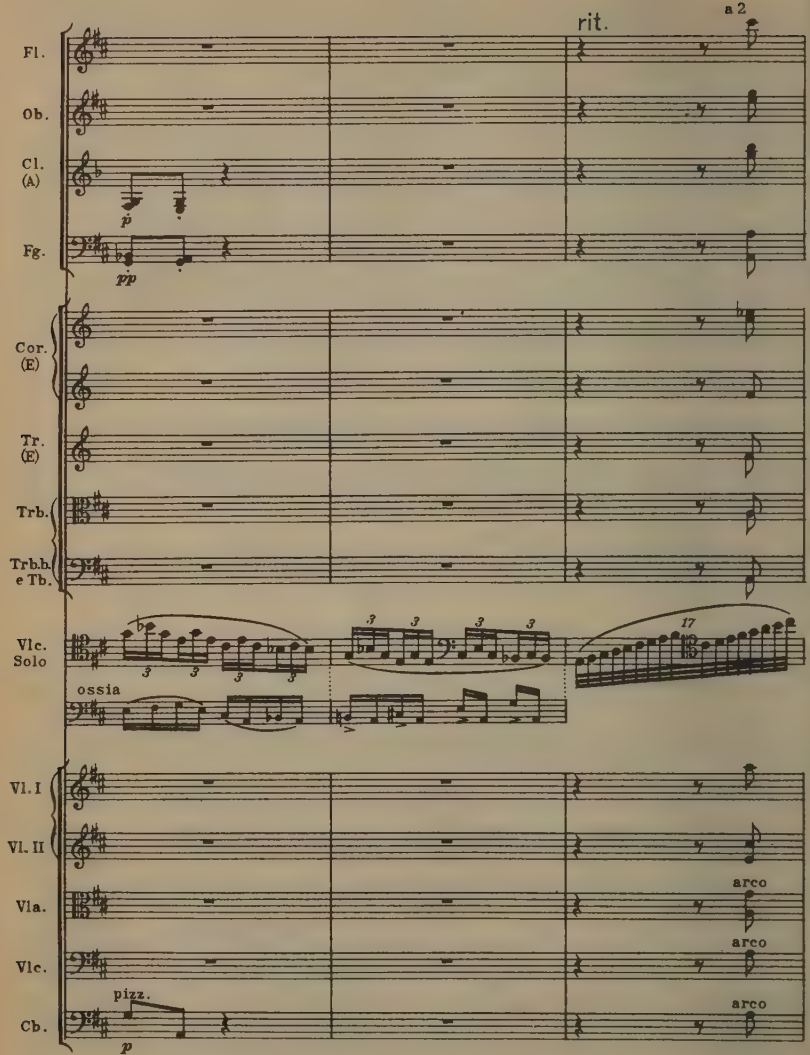
ossia

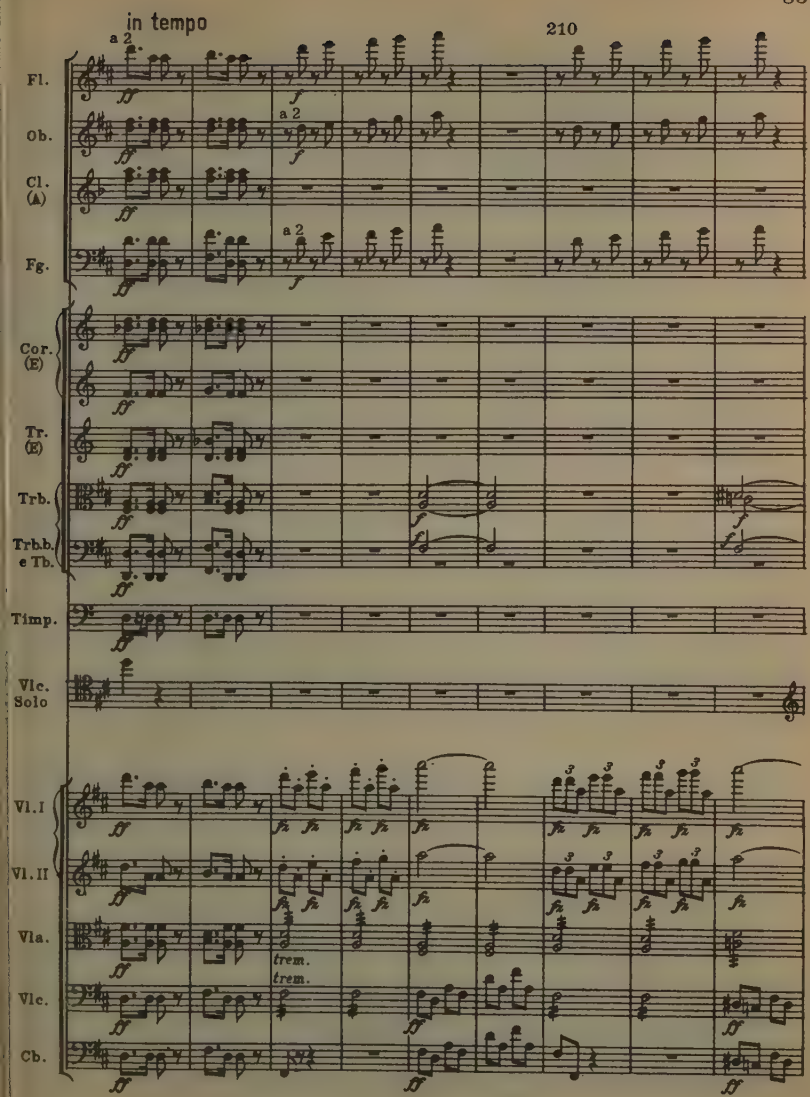
pizz.

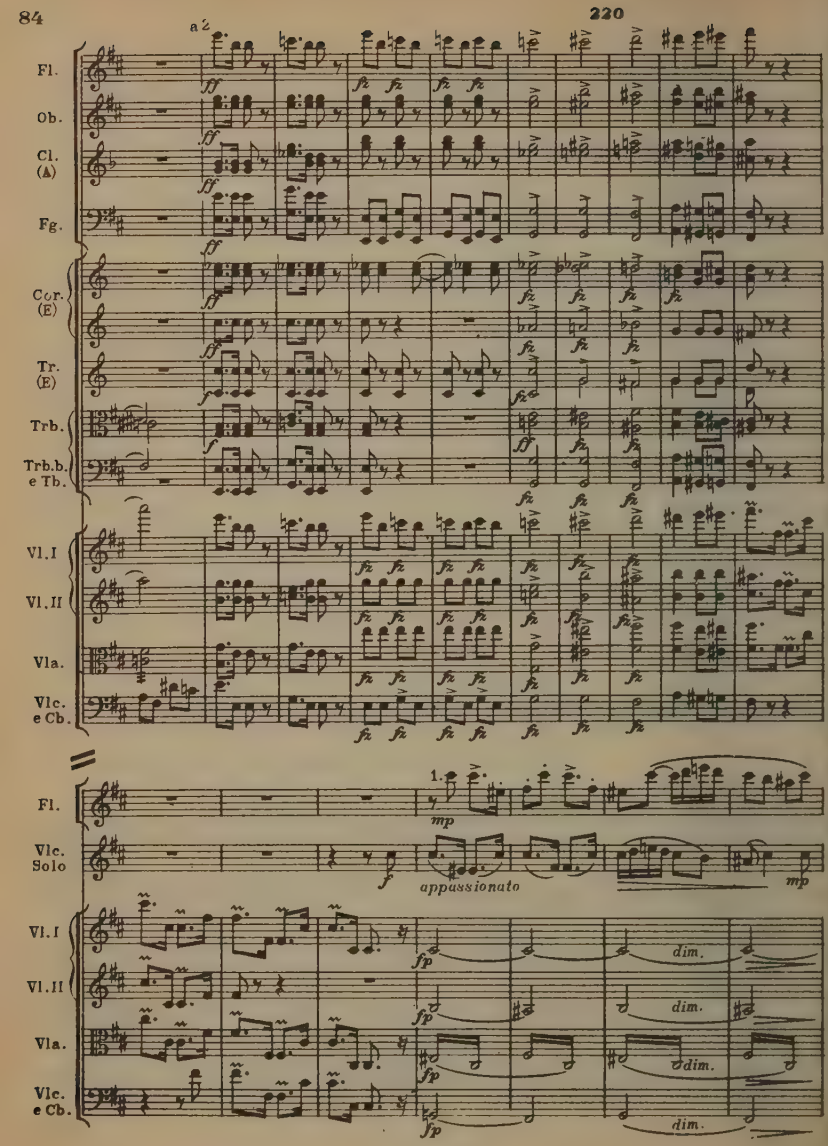
Vla.

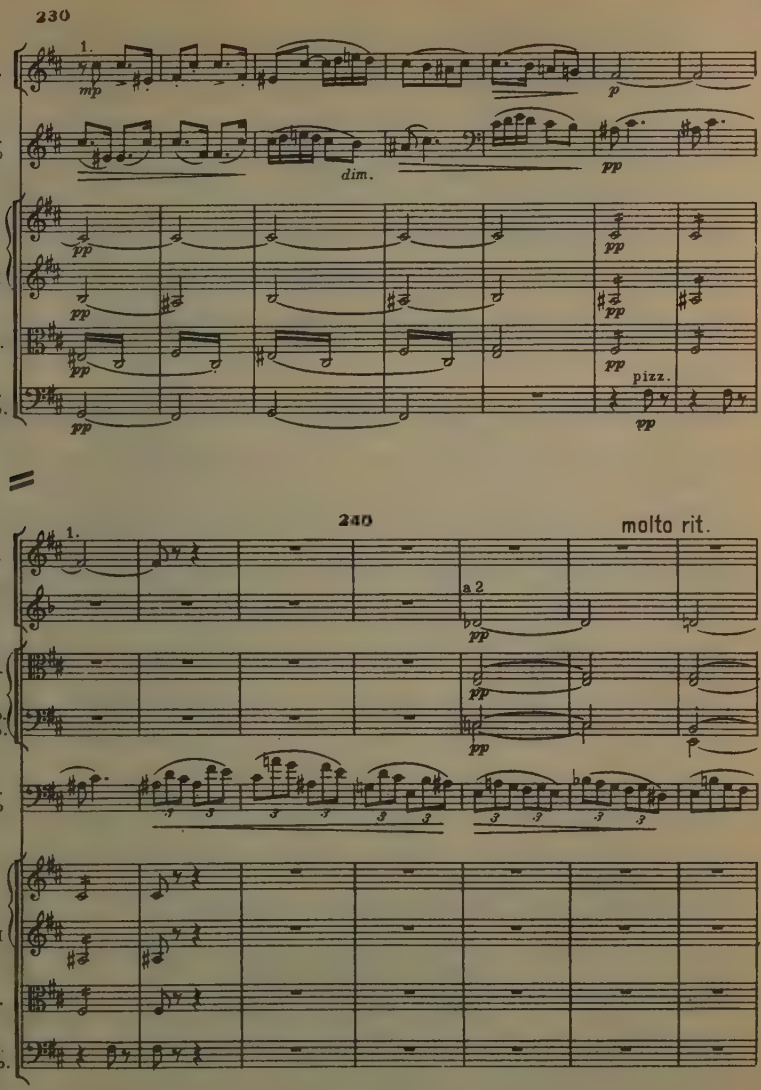
Vln.

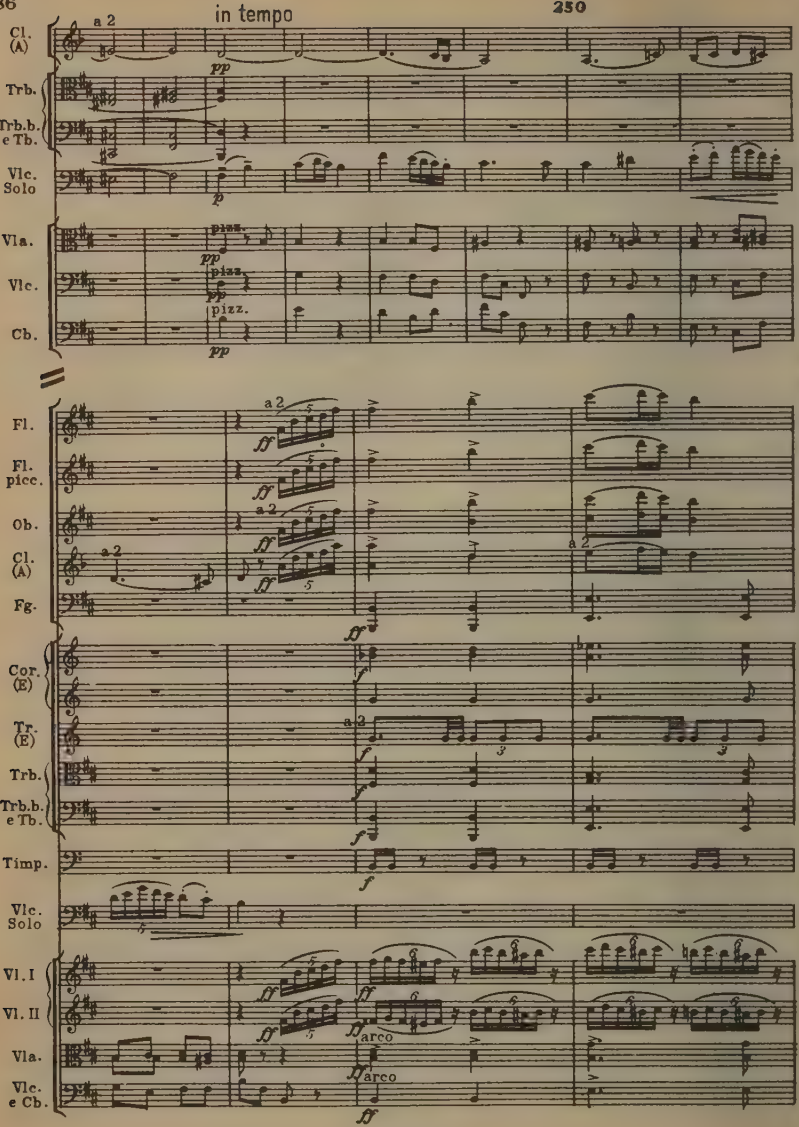
pizz.

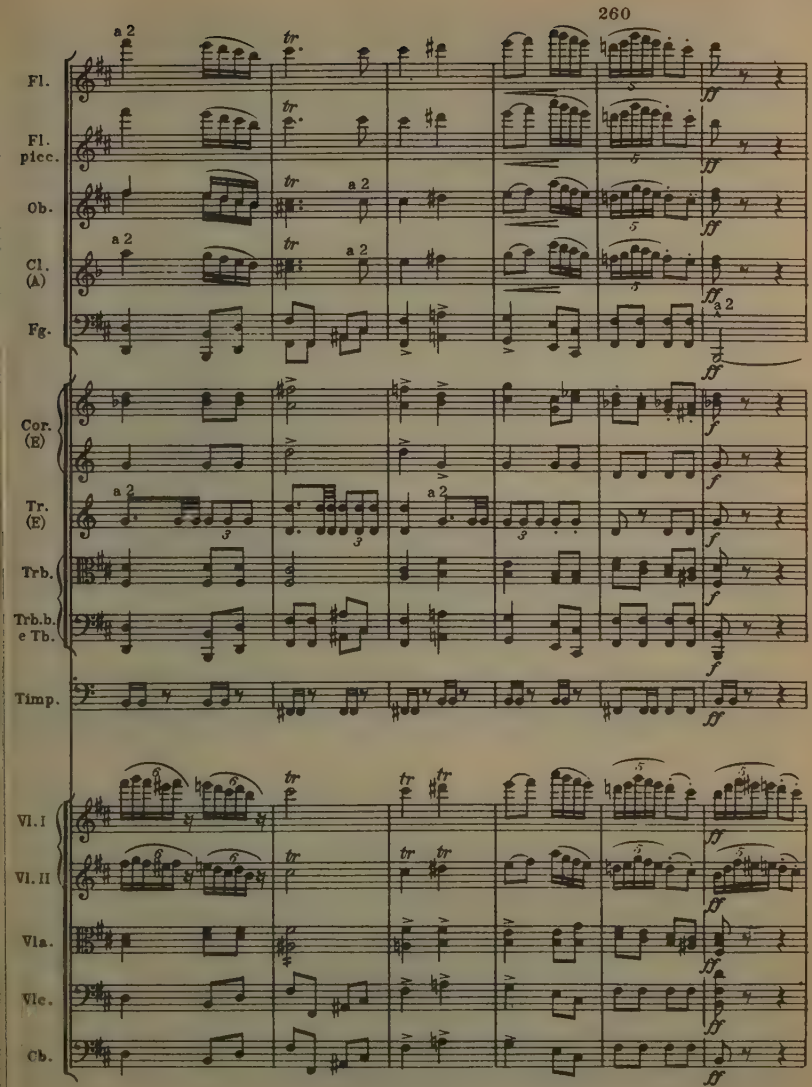

rit.
a 2
Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Tr. (E)
Trb.
Trb.b. e Tb.
Vlc. Solo
ossia
Vl. I
Vl. II
Vla.
Vlc.
Cb.
pizz.
arco
arco
arco

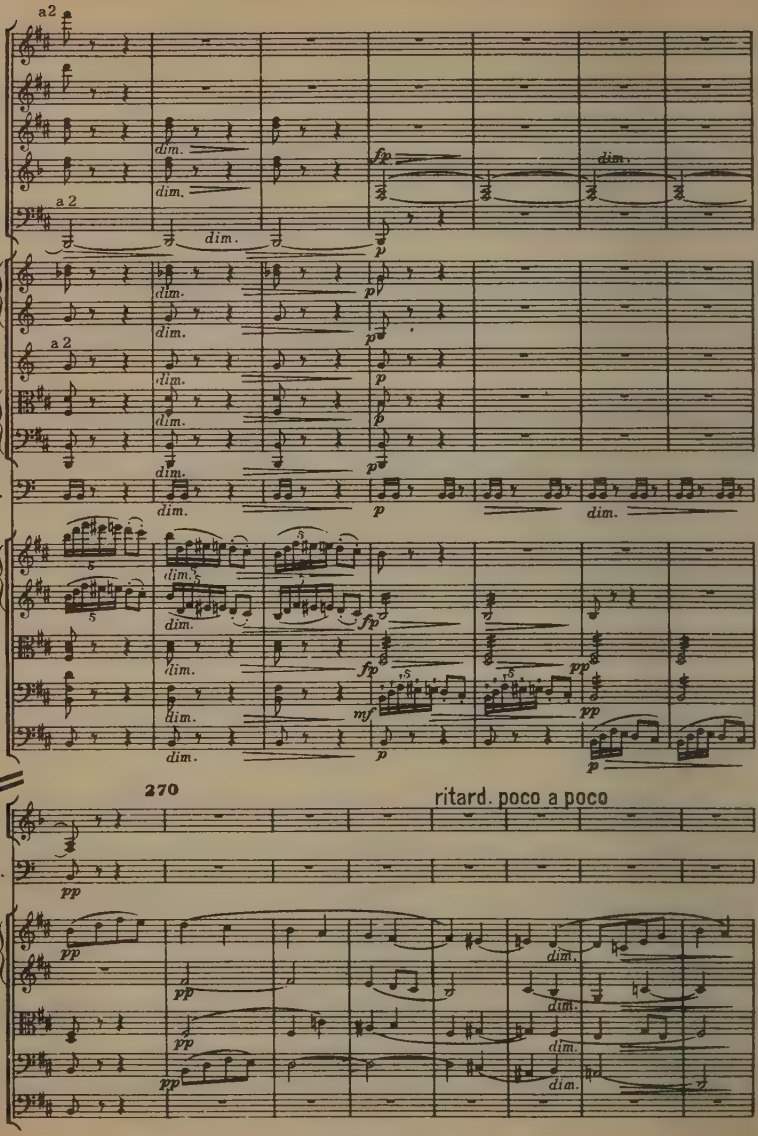

in tempo
210
Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Tr. (E)
Trb.
Trbb. e Tb.
Timp.
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 2
trem.

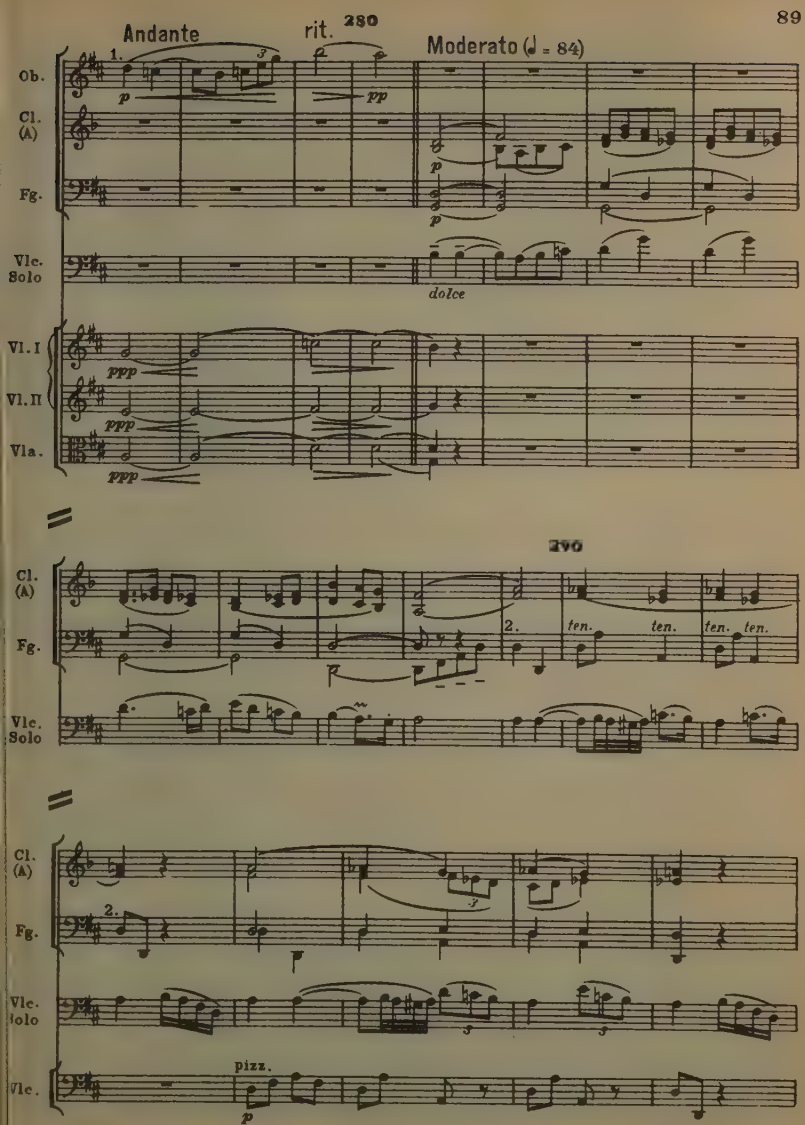

a 2
Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Tr. (E)
Trb.
Trb.b. e Tb.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
1.
mp
Fl.
Vlc. Solo
f
appassionato
mp
Vl.I
Vl.II
Vla.
Vlc. e Cb.
fp
dim.

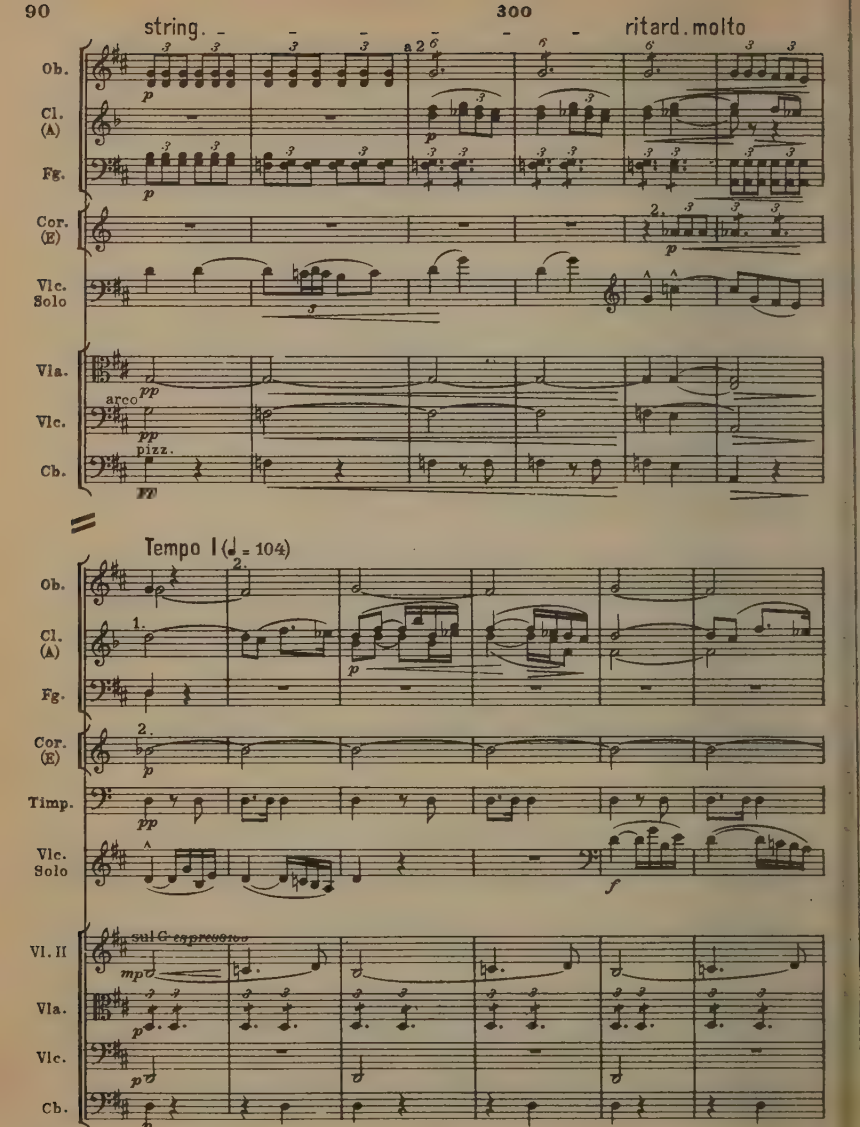

230
1.
Ob.
mp
p
Vlc.
Solo
dim.
pp
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
pizz.
240
molto rit.
Cl.
(A)
a 2
Trb.
Trbb.
e Tb.

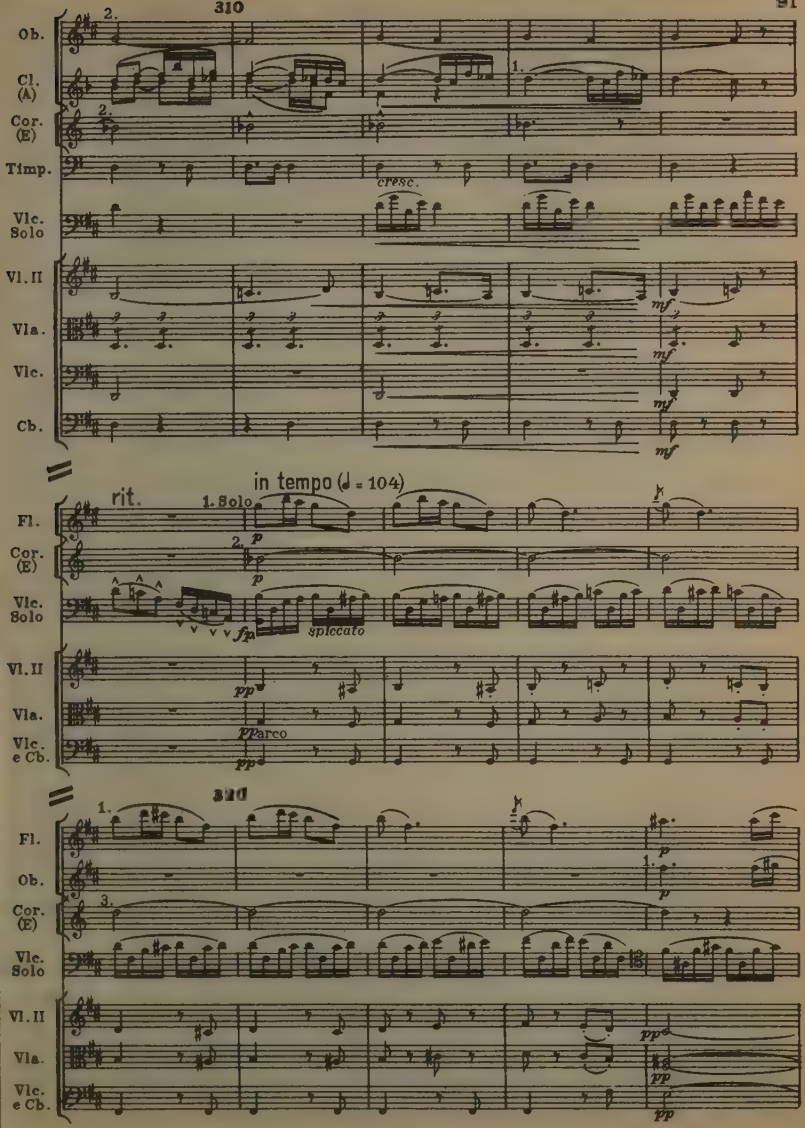

in tempo
250
Cl. (A)
a 2
pp
Trb.
Trb.b e Tb.
Vlc. Solo
p
Vla.
pizz.
pp
Vlc.
pizz.
Cb.
Fl.
Fl. picc.
Ob.
Cl. (A)
Fg.
ff
Cor. (E)
Tr. (E)
Trb.
Trb.b e Tb.
Timp.
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc. e Cb.
arco

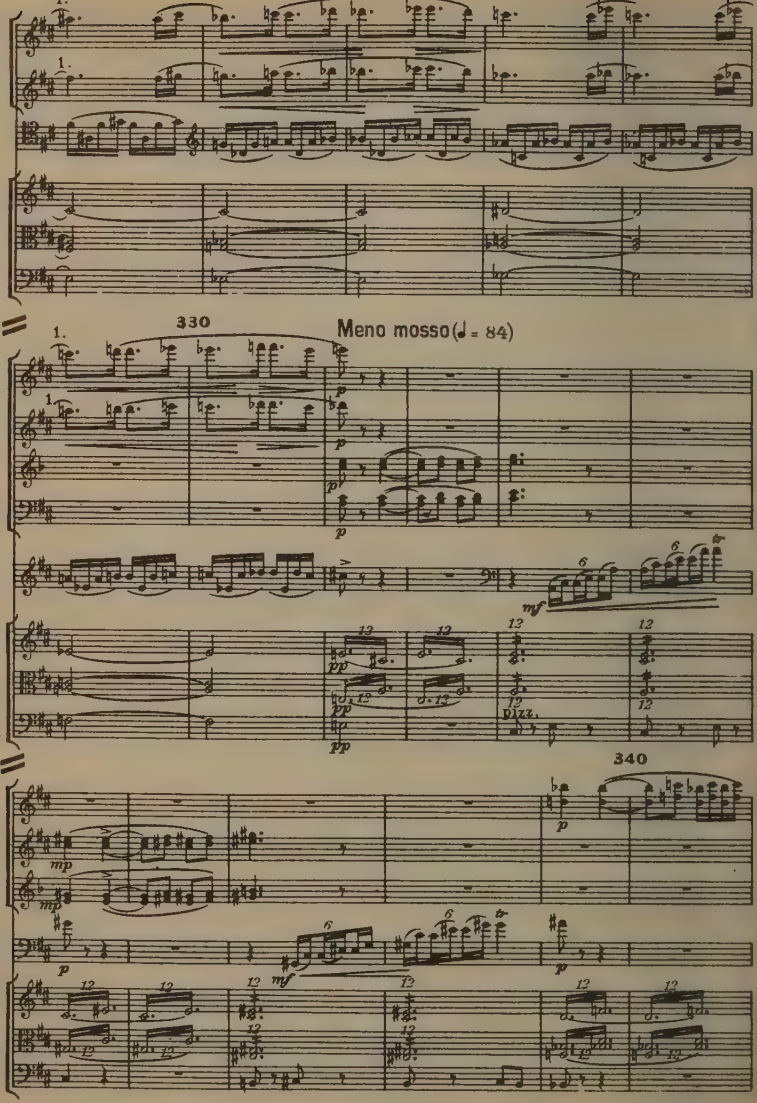

260
Fl.
Fl. picc.
Ob.
Cl. (A)
Fg.
Cor. (E)
Tr. (E)
Trb.
Trb.b. e Tb.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 2
tr
ff
f

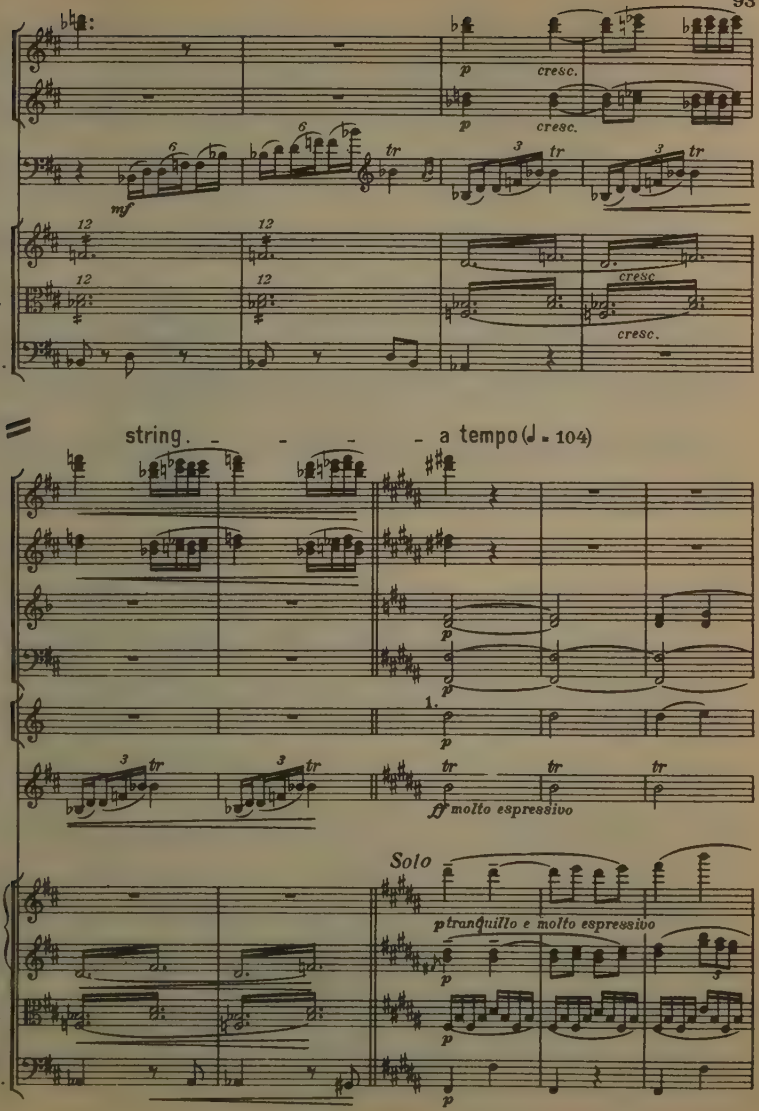

a2
Fl.
Fl. picc.
Ob.
Cl. (A)
Fg.
a 2
Cor. (E)
Tr. (E)
a 2
Trb.
Trb.b. e Tb.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
dim.
fp
p
pp
mf
270
ritard. poco a poco

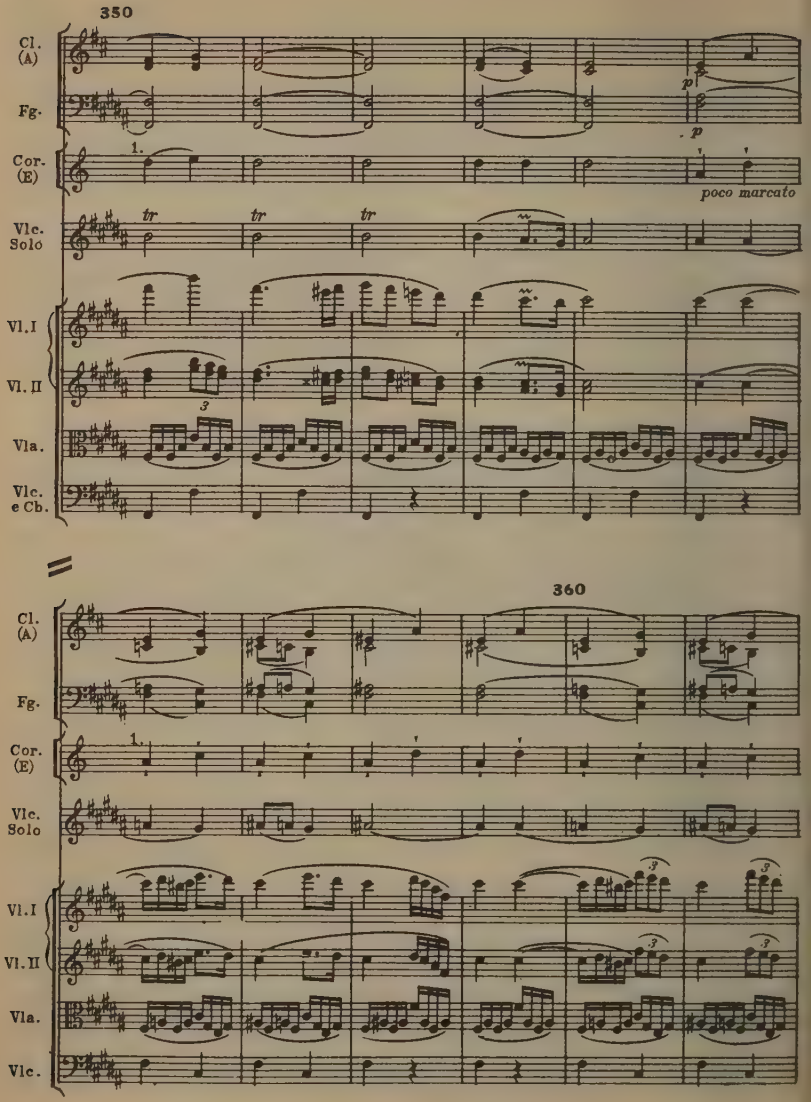

Andante
rit.
280
Moderato (♩ = 84)
1.
Ob.
Cl. (A)
Fg.
Vlc. Solo
dolce
Vl. I
Vl. II
Vla.
290
2.
ten.
ten.
ten.
ten.
pizz.
Vlc.

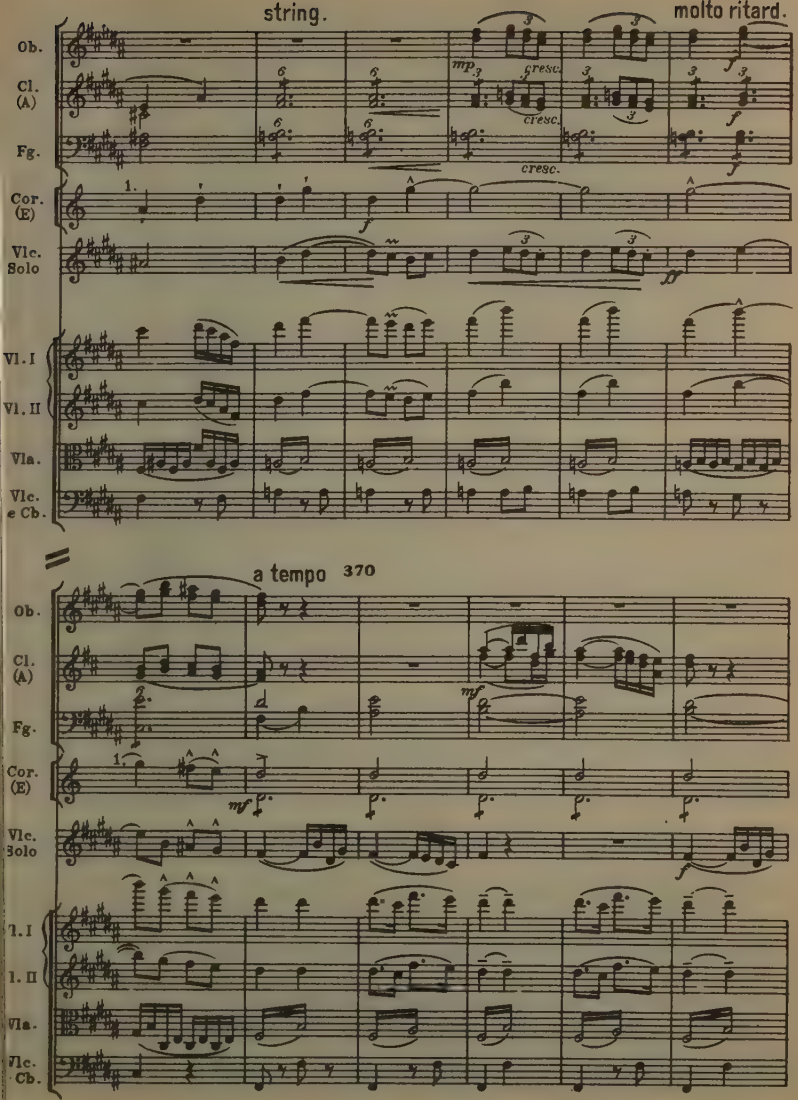

300
string.
ritard. molto
Ob.
Cl. (A)
Fg.
Cor. (E)
Vlc. Solo
Vla.
Vlc.
Cb.
arco
pizz.
Tempo I (♩ = 104)
Timp.
Vl. II
sul G espressivo

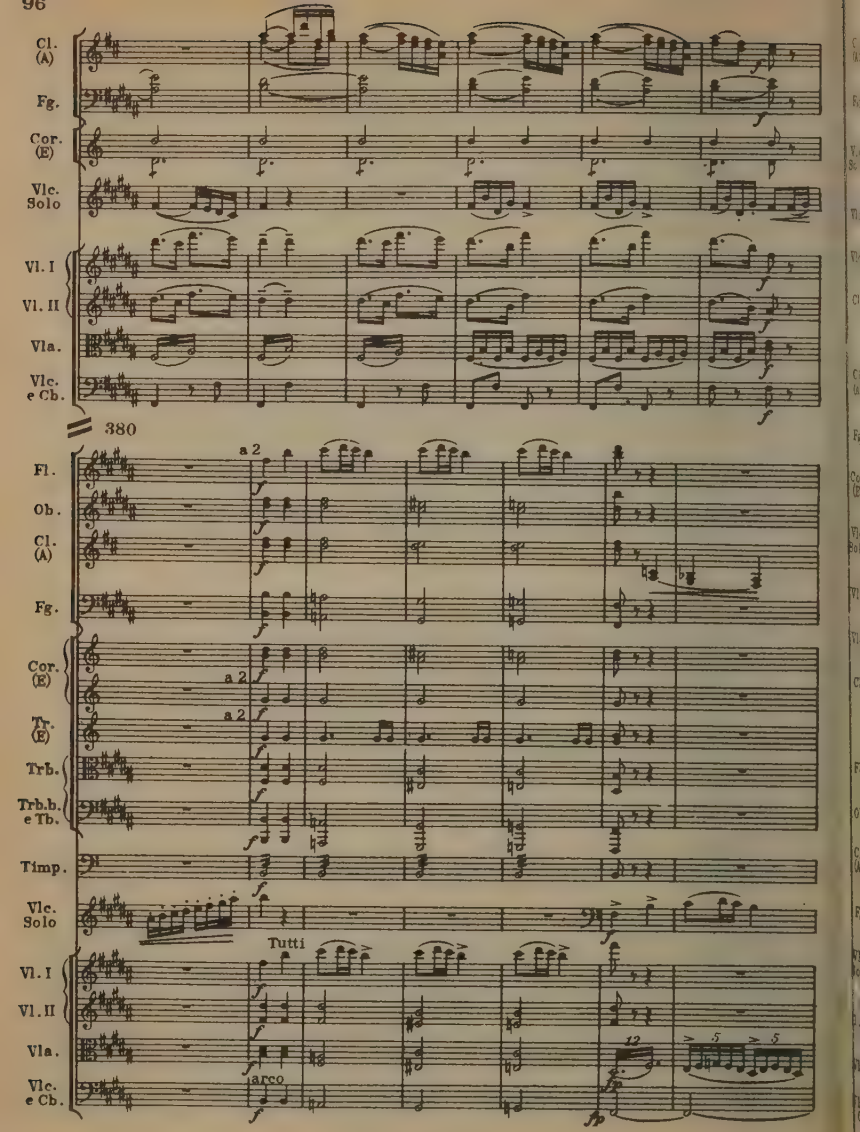

310
Ob.
Cl. (A)
Cor. (E)
Timp.
Vlc. Solo
Vl. II
Vla.
Vlc.
Cb.
cresc.
mf
rit.
in tempo (♩ = 104)
1. Solo
Fl.
p
fp
spiccato
pp
arco
320
ff
Vl. II
Vla.
Vlc. e Cb.

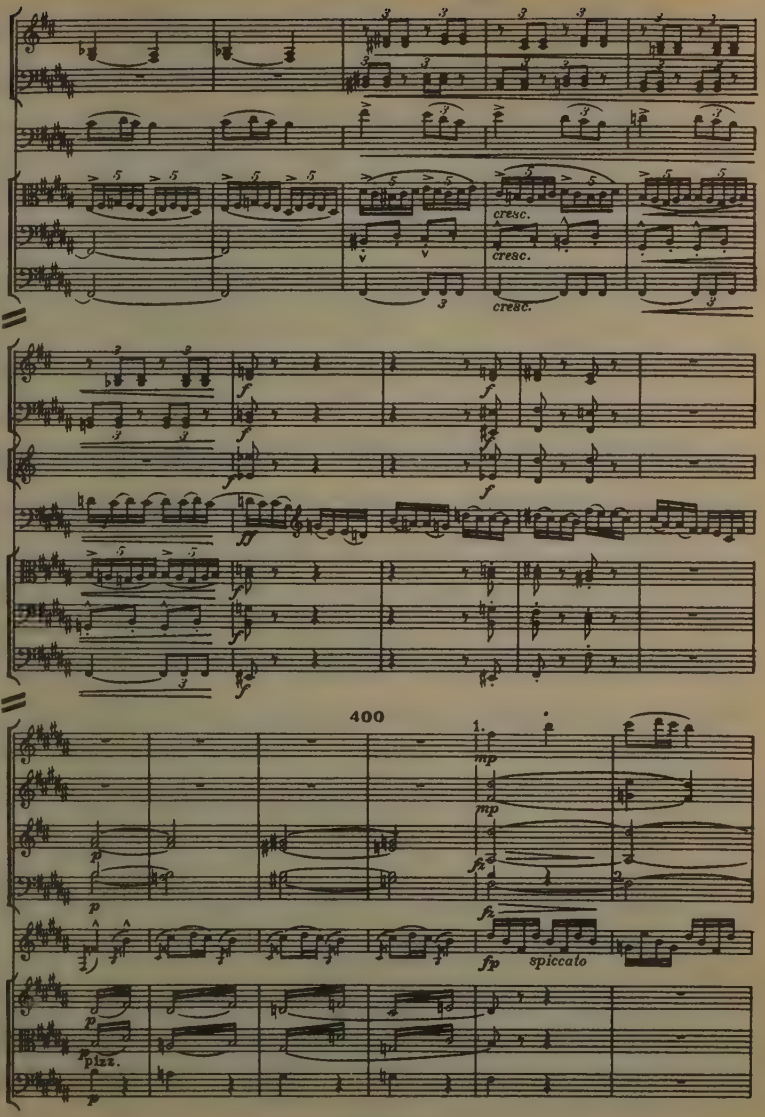

1.
Fl.
Ob.
Vlc. Solo
Vl. II
Vla.
Vlc. e Cb.
330
Meno mosso (♩. = 84)
Cl. (A)
Fg.
mf
pizz.
340
mp

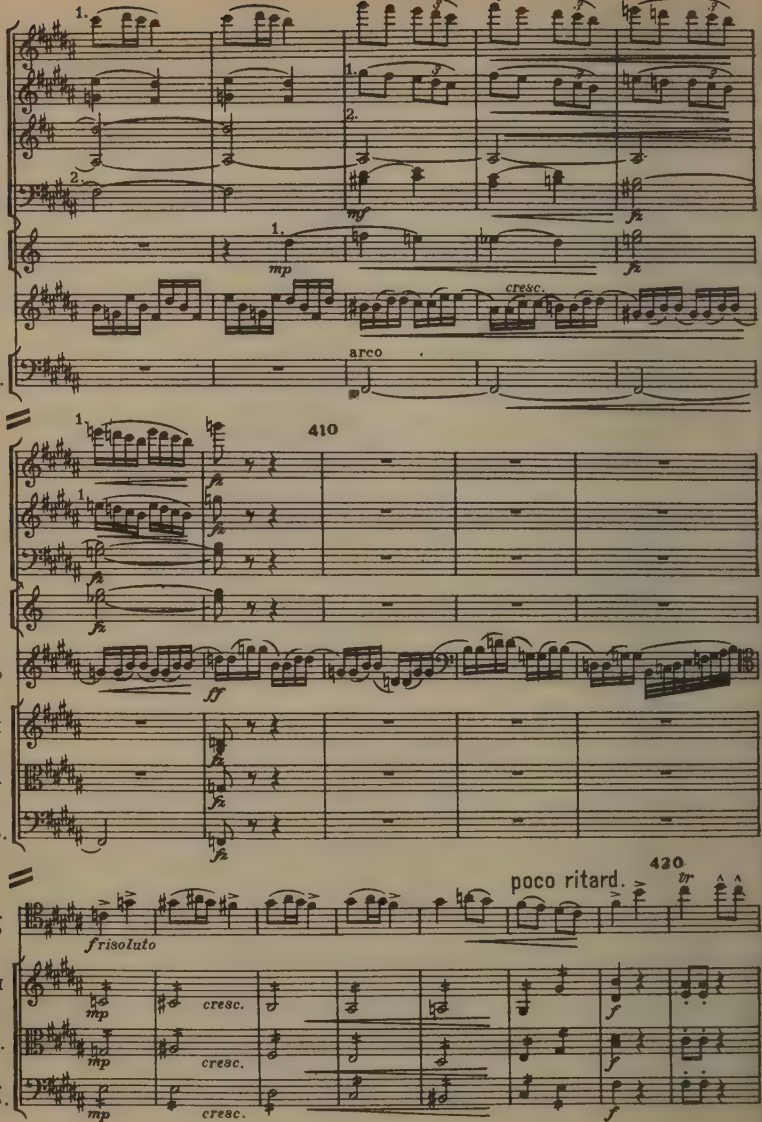

Fl.
Ob.
Vlc. Solo
mf
p
cresc.
tr
Vl. II
Vla.
Vlc. e Cb.
string. - - - - a tempo (♩ = 104)
Cl. (A)
Fg.
Cor. (E)
1.
ff molto espressivo
Solo
Vl. I
p tranquillo e molto espressivo

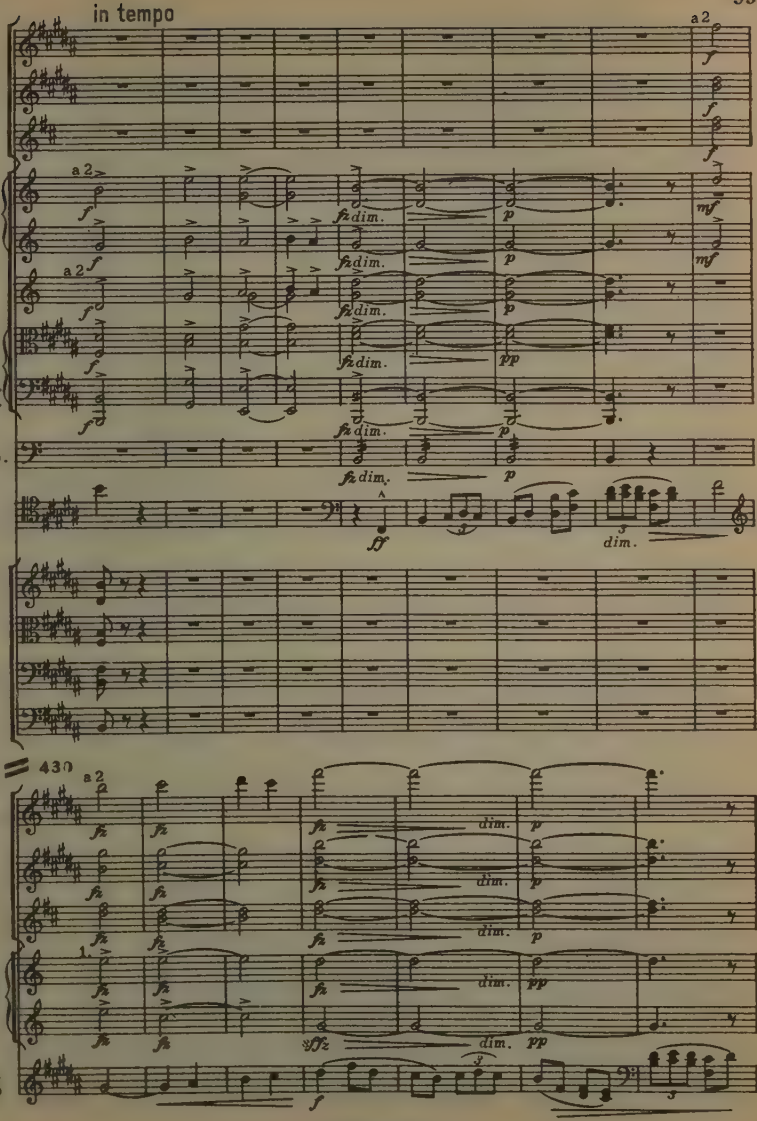

350
Cl. (A)
Fg.
Cor. (E)
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc. e Cb.
1.
tr
tr
tr
p
p
poco marcato
3
360
Cl. (A)
Fg.
Cor. (E)
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc.
1.
3

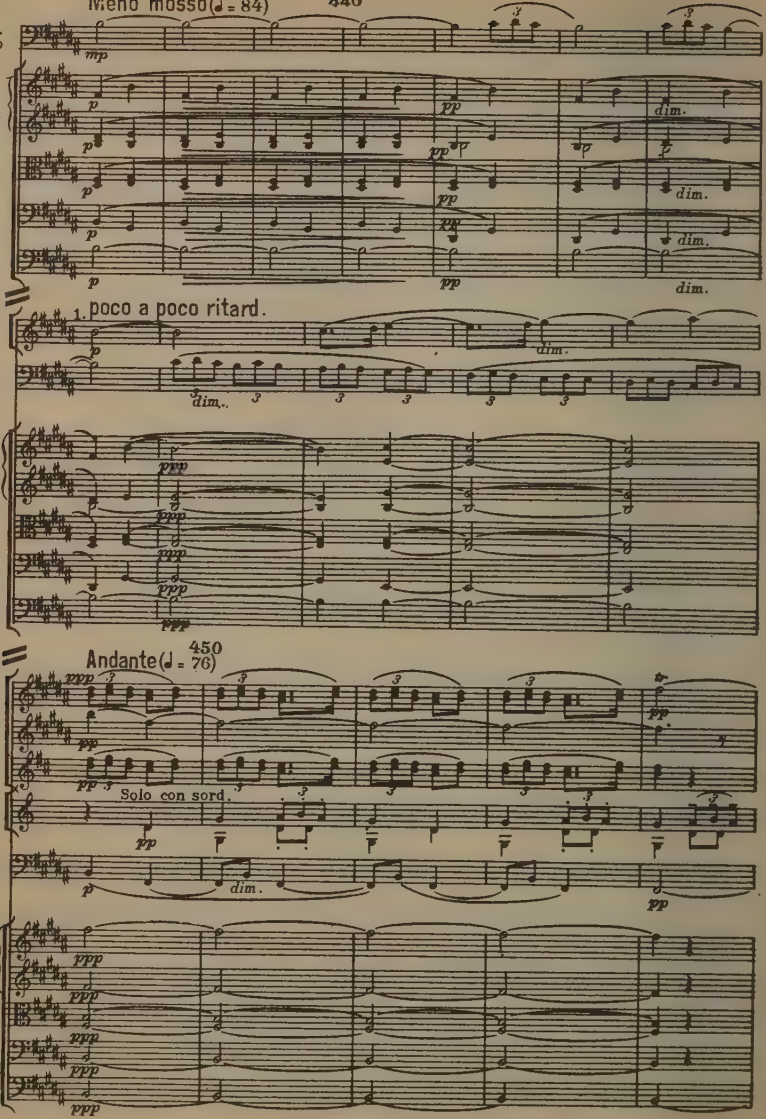

string.
molto ritard.
Ob.
Cl. (A)
Fg.
Cor. (E)
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc. e Cb.
cresc.
a tempo 370
mf
f
ff

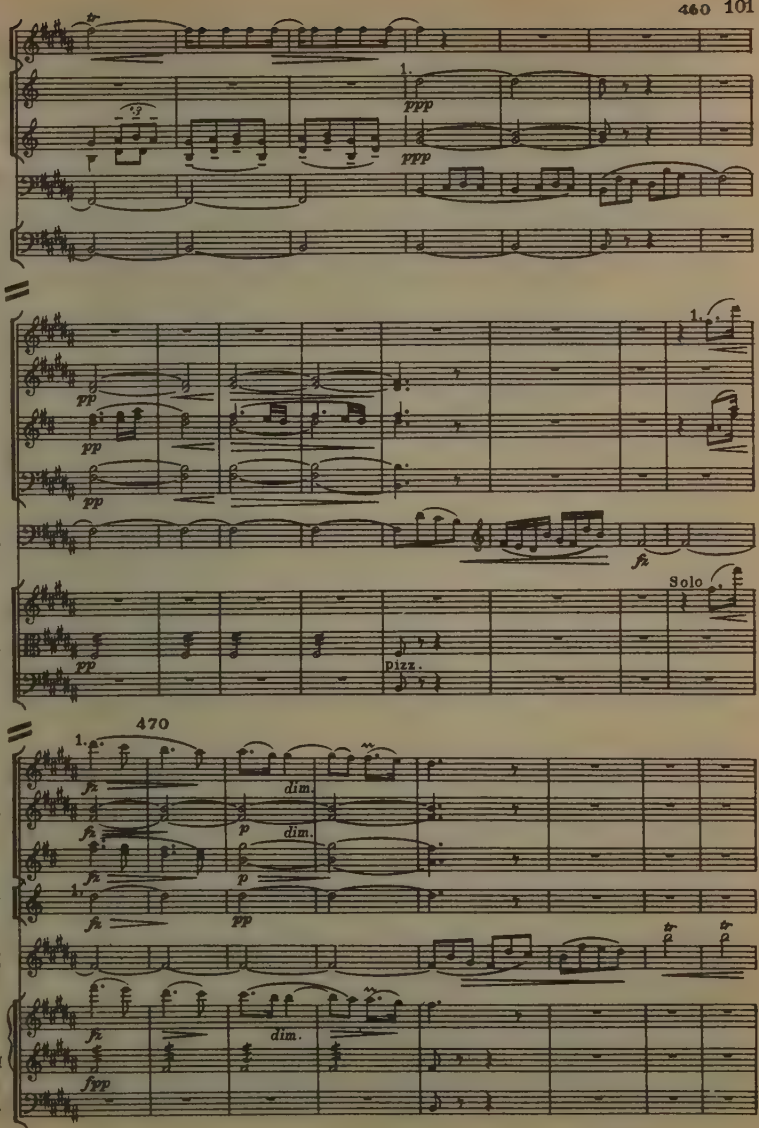

Cl. (A)
Fg.
Cor. (E)
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc. e Cb.
380
Fl.
Ob.
Cl. (A)
Fg.
a 2
Cor. (E)
Tr. (E)
Trb.
Trb.b. e Tb.
Timp.
Vlc. Solo
Tutti
Vl. I
Vl. II
Vla.
Vlc. e Cb.
arco

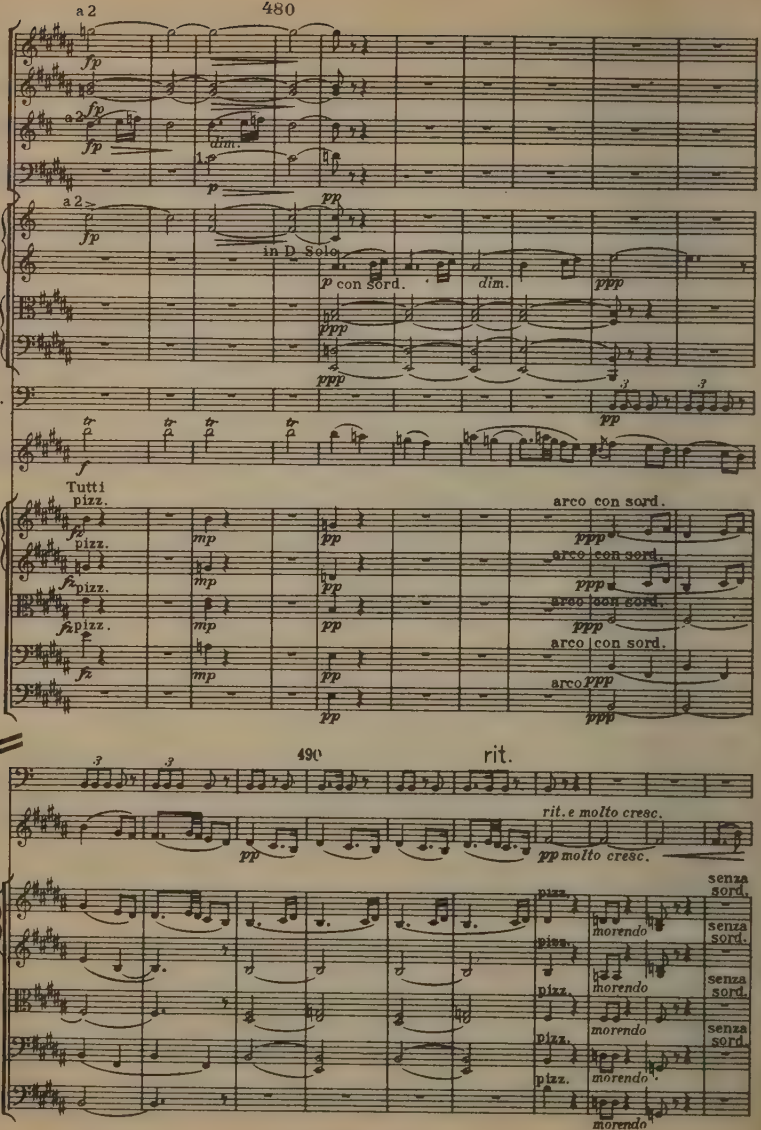

Cl. (A)
Fg.
Vlc. Solo
Vla.
Vlc.
Cb.
cresc.
cresc.
cresc.
Cor. (E)
400
Fl.
Ob.
mp
mp
p
fz
fz
fp
spiccato
II
pizz.

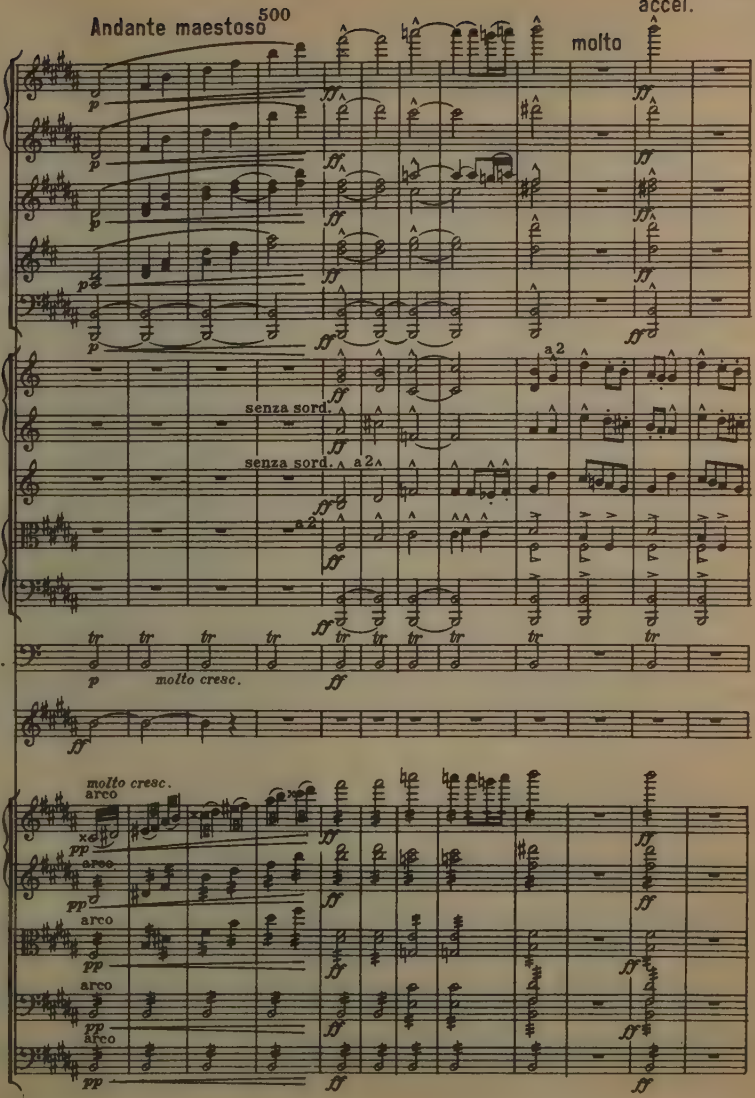

Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
Vlc. Solo
Vlc. e Cb.
cresc.
arco
410
Vl. II
Vla.
420
poco ritard.
risoluto
cresc.

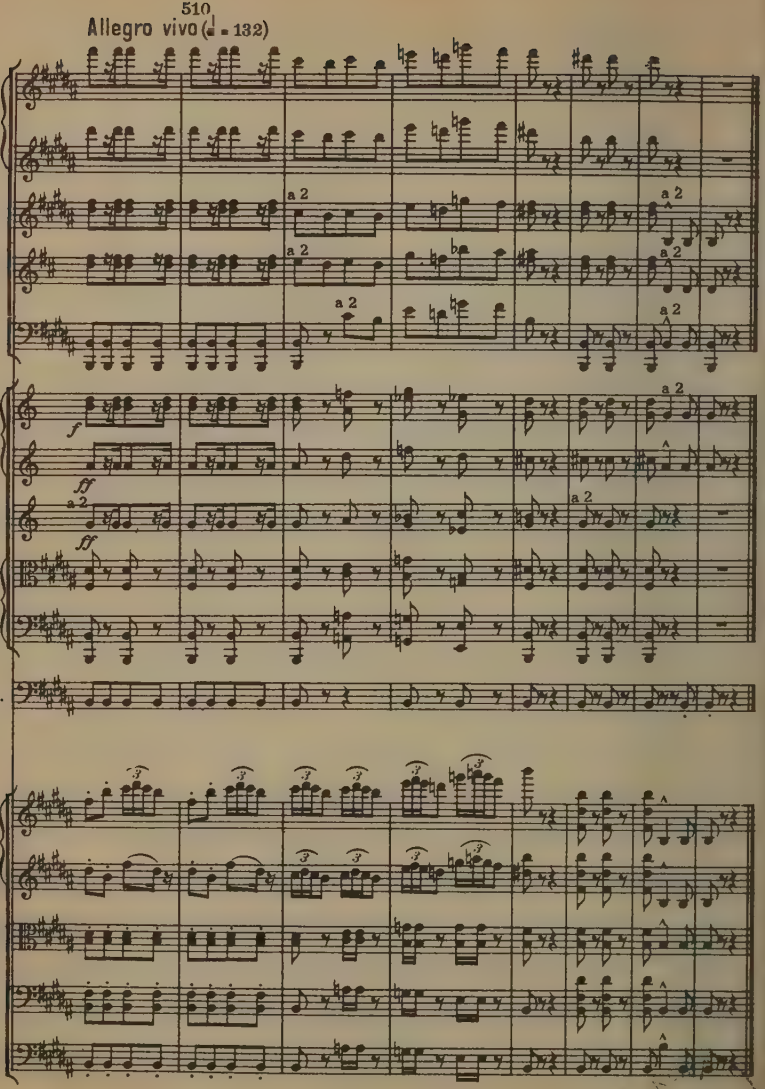

in tempo
a 2
Fl.
Ob.
Cl. (A)
Cor. (E)
Tr. (E)
Trb.
Trb.b. e Tb.
Timp.
Vlc. Solo
Vl. II
Vla.
Vlc.
Cb.
430
1.
dim.


Meno mosso(♩ = 84)
440
Vlc. Solo
Vl. I
Vl. II
Vla.
Vlc.
Cb.
dim.
1. poco a poco ritard.
Ob.
Andante(♩ = 76)
450
Fl.
Cl. (A)
Tr. (E)
Solo con sord.


Fl.
Cor. (E)
Tr. (E)
Vlc. Solo
Cb.
ppp
Fl.
Ob.
Cl. (A)
Fg.
Vlc. Solo
Vl. I
Vla.
Cb.
pp
fz
Solo
pizz.
470
Fl.
Ob.
Cl. (A)
Cor. (E)
Vlc. Solo
Vl. I
Vl. II
Cb.
dim.
fpp


480
a 2
Fl.
Ob.
Cl. (A)
Fg.
Cor. (E)
in D Solo
p con sord.
dim.
ppp
Trb.
Trb.b. e Tb.
Timp.
Vlc. Solo
Tutti
pizz.
arco con sord.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
490
rit.
rit.e molto cresc.
pp molto cresc.
senza sord.
morendo


Andante maestoso
500
molto
accel.
Fl.
Ob.
Cl. (A)
Fg.
(E)
Cor.
(D)
senza sord.
senza sord.
a2
Tr. E
Trb.
Trb.b. e Tb.
Timp.
molto cresc.
Vlc. Solo
molto cresc.
arco
Vl. I
Vl. II
Vla.
Vlc.
Cb.


510
Allegro vivo (♩ = 132)
Fl.
Ob.
Cl. (A)
Fg.
(E) Cor. (D)
Tr. (E)
Trb.
Trb.b. e Tb.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 2
f
ff

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